

Saturday 12 November 2016

Amateur



HANDS-ON

Olympus's finest CSC
Exclusive: High-speed, high-end E-M1 II takes the fight to Fujifilm

Photographer

Autumn macro

Passionate about photography since 1884



The man who shot Ziggy

Mick Rock on Bowie, Lou Reed and other legends

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Panasonic Lumix G80

Its first SLR-style model with in-body stabilisation

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"As an amateur, it is good to be able to see work and facilities at the professional level. It's great for developing my own ideas and aspirations." – Brian Cable

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*Pre-register before 6 January 2017 to avoid £10 entry fee to Trade Show.



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There's this big misconception in photography that you need to jet to exotic locations to get stand-out shots. In fact, as this issue's feature on autumn macro reveals, you can often get stunning results much closer to home. You don't need to spend a lot, either. Join Tracy Calder as she shows how to get the most from this 'season of mists and mellow fruitfulness' on pages 14-19. Get your skates on though, before all the leaves fall off the trees!

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ONLINE PICTURE OF THE WEEK

Skógafoss at Night by Jackie Tran

Foreground: Canon EOS 5D Mark III, 16-35mm, 411secs at f/2.8, ISO 800.
Stars: Canon EOS 5D Mark III, 16-35mm, 30secs at f/2.8, ISO 800

Landscape photography is a genre that benefits most when we see familiar scenes taken in usual ways. In this image uploaded to our website gallery by AP reader Jackie Tran, we find a good example. Iceland, that most photographed of locations, is a wonderful playground for any landscape photographer. Skógafoss waterfall in the south of Iceland has been photographed many times. Here we see that Jackie has photographed this epic location at night. There are two exposures – one of the location and one for the sky. Combined, they offer us an atmospheric and dreamy portrait of Iceland.

© JACKIE TRAN



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CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 22.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 22.

NEWS ROUND-UP

The week in brief, edited by Liam Clifford

Bokeh for iPhone 7 Plus dual camera

Following its promised iOS 10.1 update, the Apple iPhone 7 Plus's dual camera can now make use of 'portrait mode', using software adjustments to approximate the selective focus effects usually limited to higher-end DSLRs. The mode involves using the phone's two lenses together to sense depth and construct composite shallow depth of field effects. Apple is calling the release an 'open beta', so it is still a work in progress.



Award success for Fastec and bees

Fastec Imaging has helped net a short film about endangered North American bees a Best Short award, after contributing its high-speed technology. To shoot his documentary, photographer Clay Bolt used a TS5 high-speed camera to capture the flight behaviour of the bees in slow motion. Learn more at rustypatched.com.



BUMBLEBEE PIC BY CLAY BOLT

Nikon Winter Cashback 2016

Ahead of the Christmas season, Nikon has launched its annual Winter Cashback promotion, offering as much as £510 back on selected DSLR cameras and members of its Nikkor lens line. The promotion runs from 27 October 2016 until 15 January 2017 and all claims must be received by 13 February 2017 to qualify.



'No rules' contest

The World Press Photo foundation has announced its events for 2017, including a contest for creative documentary photography, to be judged on innovation and emotional response. Visit www.worldpressphoto.org.



© BULENT KILIC, WORLD PRESS PHOTO

Microsoft takes on the creative market

At its Windows 10 event, the tech giant unveiled a suite of products aimed at the creative market – including the Surface Studio, an all-in-one unit that seems to blend a PC with a graphics and drafting tablet, and looks intent on taking on the iMac. It also announced a new Surface Book, featuring double the graphic capabilities of its predecessor.



© MATS ANDERSSON

WEEKEND PROJECT

Explore every angle

The late Diane Arbus once said, 'The Chinese have a theory that you pass through boredom into fascination and I think it's true.' At times we are all guilty of eschewing the everyday in favour of the extraordinary or exotic. We complain that there is nothing to shoot, or that our local patch is not as exciting or visually rewarding as the terrain encountered by travel photographers or landscape enthusiasts. But when we overlook the ordinary we deny ourselves the opportunity to move beyond boredom and reach fresh perspectives. If we take time to explore the familiar, we may be rewarded. For this exercise, select an object that, at first glance, has little photographic potential – try a toothbrush, coffee cup or a pair of scissors, for example.

1 Spend a few minutes studying your object. Have your camera close by, but leave it switched off for now so you can give the subject your undivided attention. Notice any texture, lines, patterns, shapes and shadows.

2 View your subject from every angle, including from behind (where possible). Use a mirror to gain an unusual perspective; hold an object up to the light or, if possible, put a light inside it and observe the results.

BIG picture

Wildlife winners provide plenty of inspiration for photographers

◀ In News, AP 5 November, we announced the winners of the 52nd Wildlife Photographer of the Year competition, with the overall winner being Tim Laman with his incredible image of an orangutan climbing a tree. However, there were plenty of images that more than deserved their place in the competition, and we'll look at some of those in next week's issue. In the meantime, this is the winner of the Black & White category. The shot is called 'Requiem for an Owl' and was taken by Swedish photographer Mats Andersson. Mats took this in the forests of Bashult, southern Sweden. It's a beautifully melancholic photograph that makes use of its atmospheric location and the ghostly dawn light.

Words & numbers

Some days you just get lucky... Other days you wait patiently for luck to happen

Destin Sparks

Landscape photographer, b.1986

42

countries represented at Photokina 2016

SOURCE: PHOTOKINA.COM



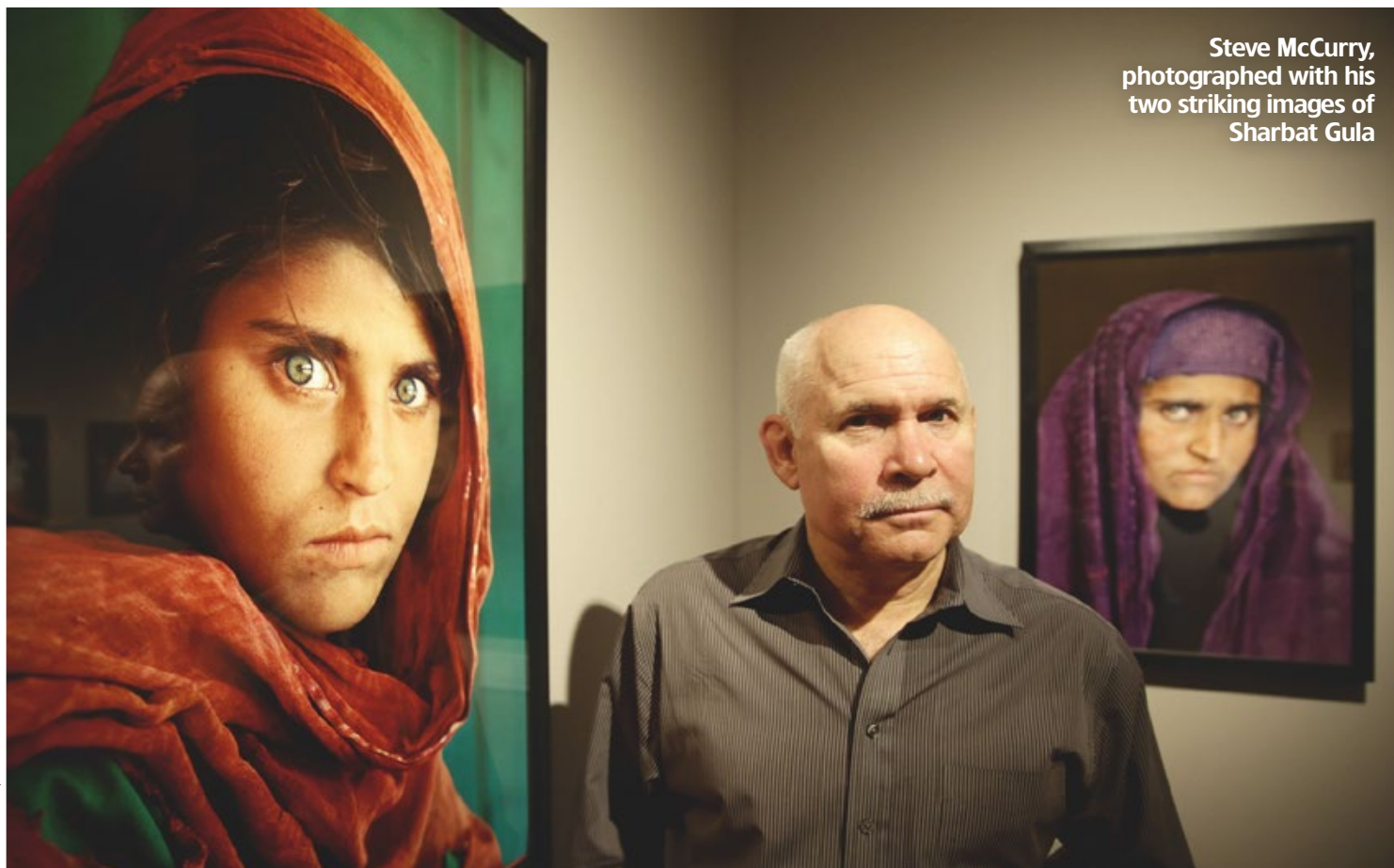
3 Adopt a childlike curiosity. Imagine that you are encountering the object, or location, for the first time. What catches your eye first, and how can you translate these early discoveries into a photograph?

4 Pick up your camera and take a few shots. But don't stop there; when you think you have explored every angle, look a little harder and pass through the boredom – the results could be fascinating.

Explore your subject from every angle, including the back



© TRACY CALDER



Steve McCurry, photographed with his two striking images of Sharbat Gula

© ULRICH PERRY/GETTY IMAGES

McCurry pledges to support 'Afghan Girl'

TOP MAGNUM photographer Steve McCurry has pledged to support Sharbat Gula, the subject of his widely recognised 1984 'Afghan Girl' portrait, after she was arrested in Pakistan. Gula has been charged with falsifying documents and staying in the country illegally.

Gula was arrested at her family home in Peshawar. This is only a few miles from where her portrait was captured by McCurry more than 30 years ago. Gula's piercing stare subsequently graced the front cover of *National Geographic* magazine and became a striking symbol of the plight of refugees in the region following years of war. According to officials in the region, if convicted, Gula and her sons could face up to 14 years in jail.

In a public statement, McCurry stated: 'I am committed to doing anything and everything possible to provide legal and financial support for her and her family.'

'I object to this action by the authorities in the strongest possible terms. She has suffered throughout her entire life and her arrest is a violation of her human rights.'

The American photographer returned to the region in 2002

following the US invasion of Afghanistan in an attempt to locate the schoolgirl he had photographed years before, when she was believed to have been just 12 years old. According to the *National Geographic* article about his search this was no mean feat, as Gula was just one of millions of displaced Afghans and no refugee records were kept.

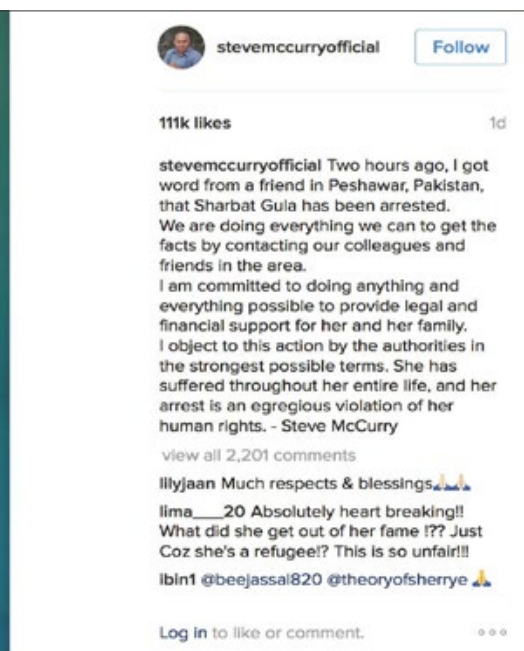
Eventually he found her in the Afghan mountains and showed her

the famous image taken years earlier, which had helped to raise awareness around the world of the struggles facing refugees in the conflict. She had no idea the image existed, and she agreed to be photographed again.

In a separate statement, McCurry said his organisation had contacted a human-rights lawyer to look at Gula's case, and they were hoping for a release in the coming weeks.



McCurry's instagram post shows his commitment and concern for Sharbat Gula's fate



© ANDY WESTLAKE

Smartphone for photographers

WITH almost everybody now using their phones in place of a compact camera, Kodak looks as though it has spotted what might be a gap in the market, and come up with a smartphone design that's focused on picture taking.

The exterior of the Ektra has a two-stage physical shutter button and a leatherette finish, with a handgrip that allows one-handed shooting.

The main camera is based around a 21-million-pixel sensor, with a 26.5mm equivalent optically stabilised f/2 lens, which should help to give decent results in low light. There's also a 13-million-pixel front-facing camera for selfies, with an f/2.2 lens and phase-detection AF. The 5in screen features full HD resolution.

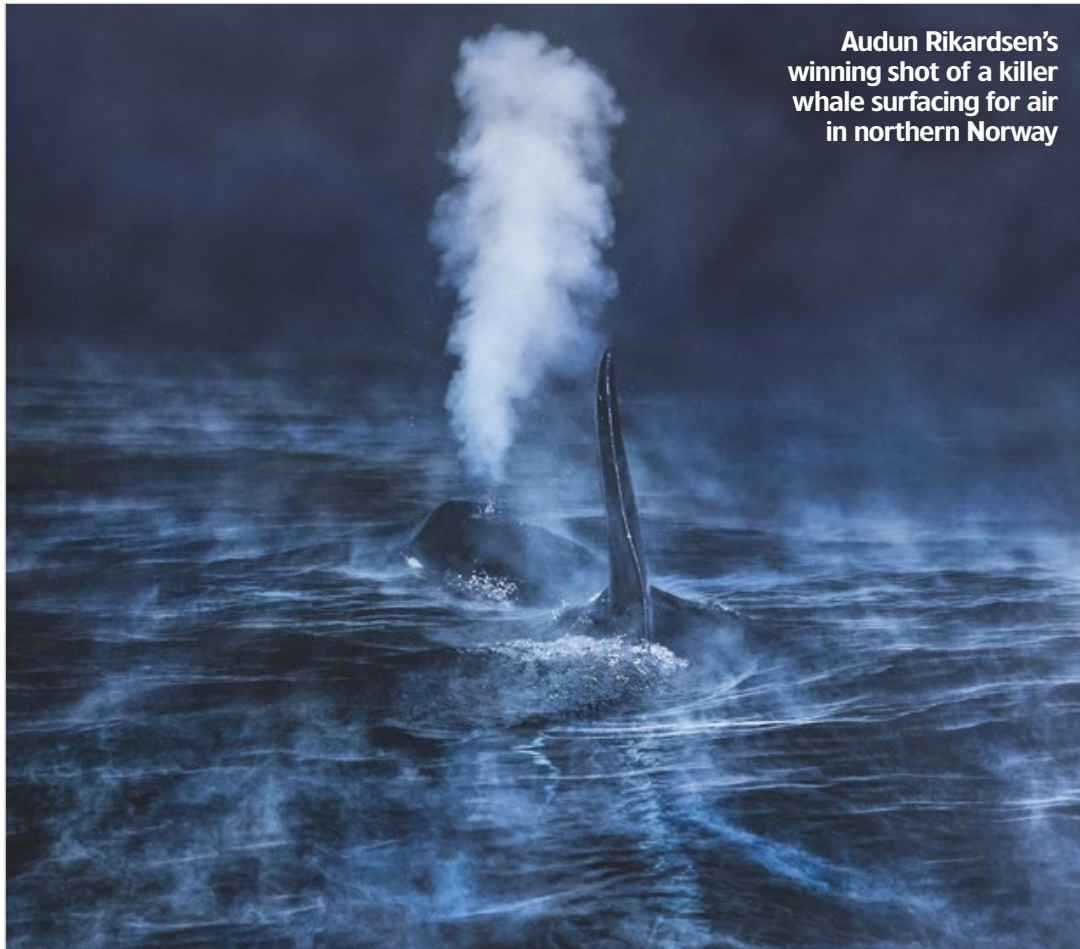
The Ektra will be available in December, priced £449.



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Audun Rikardsen's winning shot of a killer whale surfacing for air in northern Norway

© AUDUN RIKARSEN

GDT European Wildlife Photographer of the Year

NORWEGIAN photographer Audun Rikardsen has taken top spot in the 2016 Society of German Nature Photographers (GDT) European Wildlife Photographer of the Year competition. He beat 18,000 other entries with a striking shot of a killer whale surfacing for air off the coast of northern Norway.

Speaking about the process of capturing his winning shot, he said: 'While a fishing trawler was hauling up its nets, a group of orcas tried to grab a free meal. The extreme cold and high humidity created a magical mist on the sea. My boat and my camera were covered in ice crystals, turning photography into a real

challenge. It took hours before I finally managed to capture this situation.' Rikardsen, a professor of biology, created a unique camera system to be able to shoot in the harsh conditions of the polar winter, including an underwater housing and a powerful flash system. Rikardsen will receive a Canon-sponsored prize of €3,000.

Who's that girl?

AN EXHIBITION and book celebrating the work of Terry O'Neill with the late David Bowie back in the '70s has launched in the US, with one shot from a 1974 show in LA bringing to light a particularly intriguing question: 'Who's that girl?'

'The first show I'd shot of David was at a very small club in London, so I thought I knew what I was getting myself into. But I was absolutely astonished at watching him perform in front of such large audiences in the US,' O'Neill says. 'There wasn't that divide you have now between audience and performer.'



© ICNIC IMAGES LTD

On the Diamond Dogs Tour in 1974, one fan managed to get very close to her hero

'As he bent down, I could see what was about to happen, so I readied my camera. I was able to capture that one singular moment.' But the question remains – who is she? If you know, get in touch.

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell

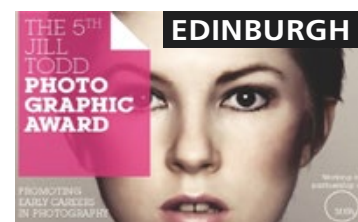


© JANA ROMANOVA

Adopted Welsh

What does it mean to be Welsh? If you want to integrate into the Welsh community, what should you wear and how do you need to behave to be accepted? These are some of the questions posed by Russian artist Jana Romanova in this body of work 'Adopted Welsh'. Developed as part of a Ffotogallery residency, Romanova crowd-sourced ideas, calling out to people across Wales with the question, 'If I was to become Welsh, what would my future here look like?'

Until 19 November, www.fffotogallery.org

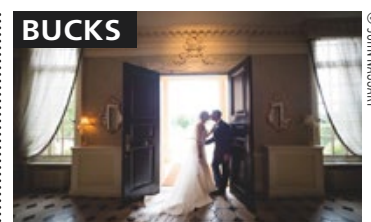


EDINBURGH

Young talent

The Jill Todd Photographic Award is an annual event that promotes young careers in photography. Applicants are asked to submit a body of work of between 5 and 12 images for the judges' consideration.

Until 22 January 2017, www.stills.org



BUCKS

© JOHN NASSARI

Masterclass

Photographer John Nassari is offering a workshop to set you on your way to a new career in the field of wedding photography. John will show you how to create dynamic images that the bride and groom will cherish for years.

21 November, www.johnnassari.co.uk



BELFAST

© CIARÁN ÓG ARNOLD

Ciarán Óg Arnold

In this exhibition, 'Oh well, it was red anyway', Arnold continues his exploration of masculinity in claustrophobic small-town Ireland. It's a follow-up to his previous project 'I went to the worst of bars hoping to get killed, but all I could do was to get drunk again'.

Until 3 December, www.belfastexposed.org

Adrian Boot

If you're looking to recapture your punk youth, then the Proud Gallery in Camden has just the thing. The show celebrates 40 years since the birth of punk, and focuses on the portraits taken by ex-NME staffer Adrian Boot. You'll see images of The Clash and The Damned, among others. And don't miss our interview with him in AP 10 December.

Until 8 January 2017, www.proudonline.co.uk



© ADRIAN BOOT

Olympus OM-D E-M1 Mark II

Andy Westlake takes a first look at Olympus's new super-fast flagship CSC

Connectors

On the side are HDMI, USB-C, microphone and headphone sockets. Using the latter substantially hinders movement of the screen.

Cable release

The E-M1 II includes a 2.5mm electronic release connector compatible with Pentax and Canon E3-type remotes.

Twin SD cards

These can be set to back up files to both cards, switch to the second when the first is full, or record any combination of raw and JPEG to either.



Handgrip

The E-M1 II's grip is taller and deeper than the E-M1's, improving handling with large lenses.

Larger battery

Olympus says the new BLH-1 battery (7.4V 1720mAh) lasts nearly 40% longer, and charges twice as fast as the E-M1's.

At a glance

£1,849.99 body only

- £2,399.99 with M.Zuiko Digital ED 12-40mm f/2.8 Pro lens
- 20MP Four Thirds sensor
- Up to 60fps shooting
- 5-axis in-body stabilisation
- 4K video recording
- Fully articulated screen
- 2.36-million-dot EVF



AT THE Photokina show in September, Olympus was one of several brands to announce it was developing a new flagship camera. Now, less than two months on, the company is the first to reveal the finished product: the Olympus OM-D E-M1 II. This is a high-end Micro Four Thirds mirrorless camera designed for sports and action, with an impressive AF system and startling continuous shooting capability. It is due to go on sale in December.

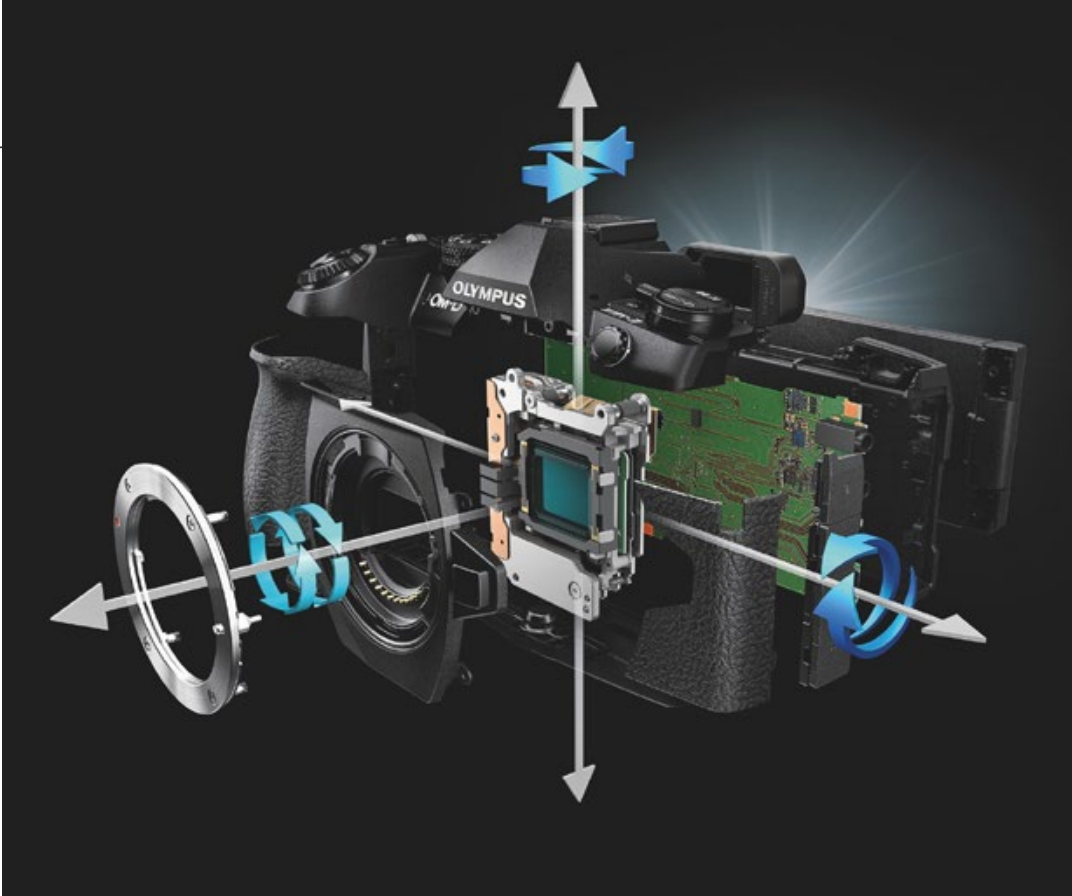
As tends to be the case these days, at first glance the E-M1 Mark II looks almost identical to its predecessor, but in reality it's an entirely new camera. It uses a

20-million-pixel Four Thirds sensor that includes on-chip phase detection for fast autofocus, coupled with a TruePic VIII processor that has dual quad cores, one for autofocus and the other for imaging. Other updates include a fully articulated, rather than tilt-only touchscreen, twin UHS-II-compatible SD card slots and a larger, quicker-charging battery.

However, the E-M1 II's single most eye-catching specification is its continuous shooting speed of 60 frames per second at full resolution, with a 47-frame buffer in either JPEG or raw using standard SD cards. At this speed focus is fixed, but if you want the

121-point AF system to continue tracking the subject between frames, the E-M1 II is still capable of shooting at 18 frames per second. In addition, a new Pro Capture mode can buffer and record up to 14 frames before you actually press the shutter button, which should help make missed opportunities a thing of the past. These capabilities are all achieved using an electronic shutter, but this will bring a risk of image distortion due to rolling shutter artefacts. However, if you need to use the mechanical shutter, the E-M1 II will still run at 15fps with focus fixed, or 10fps with focus tracking.

Olympus's 5-axis in-body image



Olympus's latest 5-axis in-body image stabilisation is astonishingly effective

stabilisation was already class-leading, but it has been refined further to give a claimed 5.5 stops of benefit. Use one of Olympus's optically stabilised lenses, such as the new M.Zuiko Digital ED 12-100mm f/4 IS PRO, and a Sync IS system comes into play, employing both in-body and in-lens systems together to give an extraordinary 6.5 stops of stabilisation.

Olympus has also joined the ranks of manufacturers offering 4K video, with 4096x2160 Cinema 4K at 24fps and an impressively high bit-rate of 237Mbps. This is backed up by built-in microphone and headphone sockets, although using the latter severely obstructs movement of the screen. Despite this, the combination of 4K recording and in-body IS should make the E-M1 II interesting for filmmakers who work without a tripod.

Build and handling

One thing that hasn't changed is the E-M1 II's build quality; its rugged magnesium-alloy body is dust, splash and freeze proof. The sculpted handgrip is one of the largest we've seen on a CSC, making the camera easy to hold with larger lenses such as the 40-150mm f/2.8 Pro. One common criticism of mirrorless cameras is a lack of external controls, but that can't be levelled here. Despite the camera's relatively small size,

it's covered in buttons and dials offering direct access to almost every major function. The control layout is near-identical to the E-M1's, with the most obvious change being that the AE-L/AF-L button is now positioned closer to your thumb, making it easier to press.

On the top-plate the mode dial gains three custom positions that replace Olympus's old MySet settings memories. The focus area can be set using either the D-pad on the rear, or with the touchscreen – even when using the viewfinder. Impressively, the E-M1 II seems able to ignore contact between your nose and the screen, which on most cameras would reset the AF point. The auto ISO program has been improved, allowing both a user-specified minimum shutter speed, and exposure compensation to be applied in manual-exposure mode.

This being Olympus, the E-M1 II is almost infinitely customisable, so you can redefine exactly what each dial controls in each exposure mode, and reconfigure most of the buttons. So even if you're not a fan of its set-up out of the box, chances are you'll be able to change it your liking. For example, you could redefine a function key to access ISO and white balance, then use the switch on the back to change focus mode, or even to turn the camera on and off.

First impressions

WE HAD our hands on a fully working E-M1 II for a few days and first impressions are very positive. Its continuous shooting is incredibly impressive, and the autofocus system appears to be a big advance on its predecessors. Its image stabilisation is remarkable; I've been able to get sharp results at shutter speeds of 1sec or more.

Olympus has made some bold claims about the E-M1 II surpassing APS-C-format DSLRs. But while it looks unlikely to be able to match cameras like the Nikon D500 for focus tracking and high ISO image quality, it may well come surprisingly close, while bringing other attractions of its own. We're looking forward to putting it through its paces in our upcoming full review.

Olympus reveals STF-8 macro flash

TO ACCOMPANY the OM-D E-M1 II, Olympus has announced what it describes as the 'world's first dust, splash and freezeproof macro twin flash' in the shape of the STF-8 Macro flash.

Each of the unit's two flash heads has a guide number of 6m @ ISO 100, giving a combined guide number of 8.5m when both are fired together. The output ratio between the two can be adjusted from 1:8 to 8:1 in TTL mode. In manual mode the power output can be adjusted through an 8-stop range.

The STF-8 is designed to be fully compatible with Olympus's M.Zuiko Digital ED 30mm f/3.5 Macro, M.Zuiko Digital ED 60mm f/2.8 Macro and M.Zuiko Digital ED 12-40mm f/2.8 Pro lenses, holding the flash heads flush with the front of the lens so as not to increase the minimum practical working distance. The heads can be tilted and slid around the ring adapter that attaches to the lens.

The STF-8 is compatible with Olympus's off-camera flash system. It should be in the shops in December, priced £449.99.

Olympus's STF-8 is environmentally sealed



Be a cover star

WOULD you like to see one of your pictures appear on the cover of *Amateur Photographer*? We are looking for a festive-themed photograph for our Christmas issue, but you can interpret the brief in any way you like – anything goes, from baubles to birds.

Aside from front-cover fame, the overall winner will receive an A3 print of the finished design courtesy of PermaJet (www.permajet.com), and a cash prize of £100! There will also be a second winner (as awarded by the public vote on Photocrowd, www.photocrowd.com), who will receive £100 and an A3 print of their image.

The closing date for entries is 20 November 2016. Upload your picture(s) via photocrowd.com/contests/610-christmas-cover-star. For full terms and conditions and some tips, visit apmag.co/xmascover16.



It could be you!
Christmas-cover champions from previous years



Bookshelf

Nicaragua

June 1978-July 1979

By Susan Meiselas

In this republished work by **Susan Meiselas**, a country in a state of transition comes under her sharp scrutiny. **Oliver Atwell** takes a look

Published by

Aperture

Price £35

128 pages

hardback

ISBN

978-1-59711-

383-0

★★★★★

What exactly do we mean by the term 'concerned photojournalism'? In *The Concerned Photographer* (1968), Hungarian American photographer (and younger brother of Robert) Cornell Capa articulated perhaps the clearest definition of the term: 'images in which genuine human feeling predominates over commercial cynicism or disinterested formalism'. Similarly, the writer David Campbell argues that 'photojournalism – that broad swathe of photographic practice that tells visual stories about the world, and which can include documentary, editorial, news or social photography – has a particular responsibility and a particular opportunity to both represent the world better and make better worlds imaginable'. It's with these thoughts in mind that we

find ourselves in the company of Aperture's recent republication of Susan Meiselas's contemporary classic volume *Nicaragua: June 1978-July 1979*. In *Nicaragua*, Meiselas attempts to build a narrative of a country that was at the time in a state of fierce transition.

The Somoza dynasty that had held a dictatorial grip on the country since the mid-1930s was on the verge of collapse. By the late 1970s the dictatorship had begun to face opposition that, in its arrogance, it perhaps wasn't prepared for. In 1961, the Sandinista National Liberation Front (FSLN), a revolutionary group that established itself within a milieu of oppositional organisations, and youth and student groups, was founded. Over time its force and politics grew stronger and by the 1970s it was launching military initiatives.

To give you some idea of the corruption that the US-backed Somoza family were capable of, following a 6.2 magnitude earthquake that destroyed much of the city of Managua, President Anastasio Somoza Debayle's National Guard embezzled a vast majority of the international aid that flowed into the country. On top of that, through a bit of creative contracting, Somoza was able to profit from the devastation and tighten his control over the city's economy. This seemed to be the last straw for the FSLN. In the following years, sieges were initiated, hostages taken, assassinations were rife, prisoners were broken out of jail, threats were made and the country began to topple into revolution. In 1978, the leader of the opposition Pedro Joaquín Chamorro Cardenal of the Democratic Union of Liberation, was assassinated triggering a general strike and bringing together moderates and the FSLN in a united front to oust Somoza. The FSLN offensive ended in 1979 with the ousting of Somoza, who was then assassinated in 1980.

Photographic witness

In the late 1970s, Meiselas arrived on the scene with her camera and was just in time to witness the dying throes of the Somoza dynasty and the Sandinista revolution that led to its downfall. Many of the images are incredible to behold and tell us much about the state of a nation as it undergoes radical shifts in its cultural and political landscape. One image in particular is notable, called 'Car of a Somoza informer burning in Managua' (see above). A car lies burning on its side in the middle of a road as a woman walks by going about her day, flinching her head a little at either the intense heat of the flaming vehicle or perhaps even at the presence of Meiselas's camera. It's an



Muchachos await the counterattack by the National Guard in Matagalpa





A life less ordinary – a woman passes by the burning car of a Somoza informer in Managua



A street fighter, armed and waiting, is ready for action in the pressure cooker of Managua

image that encapsulates something that can be found in a variety of photographic books about countries in turmoil. The citizens who live there can do nothing more than go about their everyday lives. Burning vehicles, bullet holes and corpses become part of the everyday landscape.

This updated version of *Nicaragua* includes interviews with participants in the revolution, along with letters, poems and statistics. Excerpts from these interviews, gathered during Meiselas's return to Nicaragua in early 1981, accompany many of the plates in the book and offer so much more than a simple republication of images possibly could. What we have here is a book that deals in context and personal stories, by the very people who were involved and directly affected by the events. However, another thing this book has to offer is a really rather lovely thing.

Aperture has included an augmented

reality function (just hover your phone over the page) that brings a selection of images to life via clips from Meiselas's films *Pictures from a Revolution* (1991). In that film Meiselas returned to the scenes she originally photographed, tracking down subjects and interviewing them. Also featured are clips from *Reframing History* (2004), a documentation of her return in 2004 with 19 mural-sized images of her photographs from 1979, to collaborate with local communities and create sites for collective memory.

These additions to the original offer a layered perspective on history. Images, text and video combine to create an approach to the work that gives context and a great lesson in the history of the country's tumultuous history. *Nicaragua* is a vital project in the pantheon of photojournalism. Cornell Capa would most definitely have approved.



Also out now

The latest and best books from the world of photography. By Oliver Atwell



© SALLY FEAR

Crown Keepers of the New Forest

By Sally Fear, £35, 192 pages, hardback, ISBN 978-0-95626-431-2



A DREAM of any photographer, whether they are a wet-behind-the-ears amateur or a seasoned professional, is to find a subject that has received scant coverage or, even better, that has never been photographed before. A fine example of this is Sally Fear's *Crown Keepers of the New Forest*, a beautiful and intimate exploration of the people at the front line looking after the exquisite forest landscape of southern England's New Forest. These figures help to maintain and preserve the sights and wildlife that exist there, and are somewhat unsung heroes. Incredibly, this is the first time these people have been properly documented. Sally's images are up close and personal. We get a real feel for the day-to-day routines and methods. This is a volume of incredible images taken over six years that are gorgeous to look at, and informative and educational. Purchase at sallyfear.com/shop ★★★★★

People Knitting: A Century of Photographs

By Barbara Levine, Princeton Architectural Press, £9.99, 144 pages, hardback, ISBN 978-1-61689-392-7



KNITTING is one of those crafts that used to be associated with the memory of an old aunt sitting beside a fire knitting a pair of mittens for a toddler, or a grandmother who, without fail year after year, would watch you unwrap your mandatory Christmas gift of a woollen scarf. However, in recent years the hands-on art of knitting has found its way into the lives of both young and old. With this in mind this book brings together a series of vintage images of a wide range of individuals, be they Hollywood starlets or Shetland Island fishery workers, passing the hours with needles and wool. Conceptually it's not the most appealing idea for a collection but like many books of this kind – most notably Ossian Brown's *Haunted Air* – it's difficult not to fall in love with it. This is a lovely little volume and one for those with a penchant for vintage photography. ★★★★★



Viewpoint Tim Dawson

Local newspaper photographers provide a vital record of any community. They deserve more than an uncertain future

When my brother died unexpectedly at the age of 40, my family was distraught. Like others struck by grief, we flapped around searching for ways to celebrate a life cut short.

A faded newspaper cutting celebrating his non-stop bicycle ride from Yorkshire to London and back, years earlier, provided one cue. The crumpled newsprint clipped from Bradford's *Telegraph & Argus* featured a monochrome shot of him with his bike, holding a map and checking his watch. It is a classic newspaper feature: the image communicates the gist of the story, the caption provides the details.

Hoping that a better print might comfort my mother, I contacted the paper. Its picture editor promised to check the archives. A couple of weeks later, I was amazed to receive a large, full-colour print; it has occupied pride of place in my parents' home ever since.

I reflect on this story whenever I hear about the wholesale cull of newspaper photographers. Newsquest, Johnston



© THE TELEGRAPH & ARGUS

The photograph of Tim's brother retrieved from the archives of the *Telegraph & Argus*

Tim Dawson has written for national newspapers for more than 20 years, including a decade as a commissioning editor on *The Sunday Times*. He is president of the National Union of Journalists. You can see more of his work at tim-dawson.com and at nujpresident.org.uk.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 22 and win a year's digital subscription to AP, worth £79.99

'The photographic databases of local newspapers are priceless'

Press, Archant and Trinity Mirror have shed scores of snappers over the past two years.

Wasted talent and lost incomes infuriate me, as do tumbling standards in well-loved titles. But photojournalism requires more than competence with a camera. My picture was accessible because it had been properly titled and archived. Today we take millions more photographs than we did, but few are properly captioned in the style that is second nature to newspaper photographers.

The photographic databases of local newspapers are priceless troves. They provide granular evidence of important events, the composition of committees, what cases came before the courts and how built environments have evolved.

Some documentary work continues. A friend who spent decades as a local newspaper photographer tells me that since redundancy and a move to freelance work, he has photographed much the same people as before and been published in the same paper. Now, however, the schools, health trusts and football teams pay his bills. As a result, organisations with budgets are recorded; individual enthusiasts like my brother are not.

Newspapers have had a torrid time over the past decade, exacerbated by owners who prioritise profits over standards. There is some evidence, however, that the tide may have turned very slightly. Some local newspaper groups appear to have realised that stealing images from the internet can create problems that outweigh the ostensible cost savings.

The NUJ will continue to pressure newspaper groups to recognise professional photography's value. We will also call for local newspapers to be treated as assets whose destiny should not be abandoned to remote holding companies that care little for community.

Social life

Here are some of our favourite images from the world of social media this week

Instagram



Marko Korosec @markokorosecnet

A road to nowhere. This is a stunning image of low clouds enshrouding a section of the Crni Kal Viaduct in Slovenia. The eerie light is thanks largely to the full moon glowing above the bank of clouds.

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Artur Szczeszek

Taking a different view can, from time to time, lead to dynamic images of familiar scenes. In this rather dizzying image, Artur has taken

position and angled his camera upwards to create a beautiful shot of natural leading lines.

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Léon Hucorne

This image was taken in the Louis Vuitton Foundation art museum in Paris, France, and is a perfect example of how to create engaging silhouettes – expose for the highlights and ensure your subject has a clear and defined shape.

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KIT LIST



◀ Beanbag

When you're shooting at ground level, a beanbag is indispensable. Look for one made of tough, shower-proof material, with a filling that does not retain moisture. The C14.3 Camera Double Beanbag from Wildlife Watching Supplies is a popular choice.



◀ Macro lens

Dedicated macro lenses are by far the best choice for close-up photography, offering superb image quality at close-focusing distances. The Canon EF-M 28mm f/3.5 Macro IS STM lens is designed for the Canon EOS M series, and features two built-in controllable LED lights.





Heading for the **fall**

Autumn is the perfect season to indulge in some close-up and macro photography, says **Tracy Calder**. So pack your bag and head out to the woods

The appearance of russet leaves, plump berries and strange-looking fungi makes autumn the ideal time for a spot of macro photography. If you use the meteorological, rather than astronomical, calendar as your guide, you'll know that autumn officially started on 1 September, but I prefer to use the arrival of *Autumnwatch* on BBC2 as my unofficial autumn gong, sending me out into the woods in search of photogenic subject matter. I'm lucky enough to live in the New Forest, where fungi are in abundance, ancient trees are prolific and domestic pigs can be spotted rooting among the leaf litter for acorns. But you don't have to live in a National Park to capture autumn in all its splendour – in fact, just a single leaf blown onto your window can yield excellent results.

Understanding the terms

Some people get hung up about the terminology surrounding macro and close-up photography. Although the terms are often used interchangeably, in reality only a reproduction ratio of 1:1, or a magnification of 1x (life-size), can be classed as true macro; anything less than that is classed as close-up. The term 'reproduction ratio' is used to describe the relationship between the size of



ALL PICTURES © TRACY CALDER

◀ DSLR or CSC

A digital camera with articulated LCD screen is always handy when shooting macro subjects close to the ground. Make sure the screen can be flipped out and rotated adequately. The Nikon D3400 has a 170° viewing angle and offers 100% frame coverage.



▲ Tripod

Working with limited depth of field and large magnifications means that any movement of yourself or your subject appears magnified in the final picture. To avoid camera shake, invest in a reliable tripod – preferably with a reversible central column. The Manfrotto 055 series fits the bill.

◀ Waterproof trousers

When you're on the ground for long periods a ground mat or pair of waterproof trousers is essential. The Women's Cascada II Trousers from Páramo use NikWax Analogy Waterproof fabric to keep you comfortable all day long.





When your subject is close to the lens, depth of field is minimal and sharpness falls away rapidly

➤ the subject in real life, and the size it is recorded on the sensor. For example, a reproduction ratio of 1:2 means the subject will appear half its actual size on the sensor, whereas a reproduction ratio of 2:1 means that the subject will appear twice its actual size on the sensor.

Magnification is simply another way of expressing the reproduction ratio. If, for example, the reproduction ratio is 1:2, the magnification factor will be 0.5x, whereas a reproduction ratio of 2:1 will have a magnification factor of 2x. Truth be told, none of this actually matters – all you really need to know is how close you can get to your subject before the lens fails to focus, how best to manage the depth of field, how to light your subject and how to obtain the correct exposure.

Lenses and accessories

Macro lenses are designed to focus much closer than standard optics, resulting in frame-filling pictures at reproduction ratios between 1:2 (half life-size) and 5:1 (five times life-size), without the need for extension tubes or other add-ons. These lenses come in a range of focal lengths, but can generally be described as standard (usually 50 or 60mm), medium telephoto (such as 90 or 105mm), or long telephoto (like 200mm).

Medium telephoto lenses offer a greater working distance than standard macro lenses – making them ideal for shooting insects, reptiles and other sensitive creatures. They also have a narrower angle of view than lenses in the ‘standard’ category, showing less of the surrounding

environment, which is great for isolating subjects. I’ve been using a Sigma 105mm f/2.8 EX DG OS HSM Macro lens for the best part of ten years now, and I have no complaints. This medium telephoto macro lens has a reproduction ratio of 1:1 (life-size), and a working distance of 14.2cm. Greater magnifications can be achieved by attaching Sigma’s APO Tele Converter, but to be honest I’ve never really felt the need.

If a dedicated macro lens is out of your price range there are a number of cheaper (albeit slightly less effective) alternatives. The first is a close-up attachment lens (sometimes confusingly known as a close-up filter). These bits of glass screw to the front of your lens and reduce the minimum focusing distance. The Canon 52mm Close-Up Lens 500D, for example, changes the closest focusing distance of an EF lens from infinity to 50cm – it’s also priced around £100, which is significantly cheaper than a dedicated macro lens.

Another alternative is a reversing (or adapter) ring, which enables you to mount a lens on your DSLR back-to-front and use it like a high-powered magnifying glass. Good results can be obtained with modest equipment: when fitted to a camera with an APS-C sensor a standard kit lens (say 18-55mm) can achieve near life-size reproduction. However, as the electronic contacts are on the outside, communication between camera and lens is significantly reduced. Much of this can be overcome, but for Canon EOS users the easiest solution is to invest in a Novoflex



‘All you really need to know is how close you can get to your subject before the lens fails to focus’



Best places for autumn macro



Sheffield Park and Garden has four lakes, while the River Ouse lies at the bottom of the parkland

Sheffield Park and Garden, East Sussex

With a huge variety of native and non-native trees reaching their peak at different times of the year, there is always something to shoot at Sheffield Park. Among the autumn highlights is the maidenhair tree (*Ginkgo biloba*) with its brilliant amber leaves. To find out more visit www.nationaltrust.org.uk.

New Forest National Park, Hampshire

With a glorious mix of ancient, ornamental and native trees, the New Forest delivers an impressive autumn display. It's also popular for its abundance of fungi, and free-roaming horses and pigs, the latter of which are released in autumn for pannage. To find out more, visit www.thenewforest.co.uk.

Grizedale Forest, Lake District, Cumbria

Situated between the lakes of Coniston and Windermere, Grizedale Forest lies in the heart of the Lake District and offers 17 miles of marked trails, with autumn colour aplenty. There are also numerous outdoor sculptures to train your lens on. To find out more, visit www.forestry.gov.uk/grizedale.

Westonbirt National Arboretum, Gloucestershire

Autumn at Westonbirt is nothing short of spectacular. During November the maples are ablaze with colour; the aptly named paperbark maple makes a good subject with its peeling chestnut-brown bark. Native oaks and beech trees also add to the spectacle. To find out more, visit www.forestry.gov.uk/westonbirt.

Stourhead, Wiltshire

With a lake at its centre, Stourhead provides plenty of opportunities for reflections of autumn foliage. The tulip trees turn a vibrant yellow late in the season, while oak and beech trees add a fiery orange glow to the setting. To find out more, visit www.nationaltrust.org.uk.

During autumn the foliage of the Japanese maple (*Acer palmatum*) is a truly striking sight



Using manual focus allows you to be precise. In the first shot the lens was trained on the trunk, while in the second it was trained on the leaf



➤ EOS-RETRO ring, which transfers all the electronic functions.

You might also like to consider a set of extension tubes. Typically sold in sets of three, these hollow tubes fit between the lens and the camera, and work by physically increasing the distance between the focal plane (sensor) and the rear of the lens, reducing the minimum focusing distance. The tubes come in different lengths (the longer the tube, the closer the lens can focus) and can be combined to obtain various magnifications. When stacking the tubes together you will experience some light loss, but if your camera is mounted to a tripod and you switch to manual focus it's not a big deal.

Close-up photography is a relatively specialised subject and, as such, there are countless bits of kit you can buy to perfect your technique, such as focusing rails, angle finders and bellows, to name but a few. Yet the one tool no self-respecting close-up or macro photographer can be without is a tripod. If possible, invest in a model with a reversible central column so you can get super close to the ground without compromising on stability. For years I have relied on a Manfrotto 190CXPRO4 – it's lightweight, quick to set up and collapses to a fairly compact size (52.5cm). I team this with a remote release.

My kit bag also contains a beanbag for low-level work, some tweezers (for removing stray leaves and repositioning subjects), a small pair of scissors (for trimming distracting blades of grass), a groundsheet (when surfaces are wet), a crumpled piece of tin foil (for reflecting

light onto a subject), a diffuser, and sometimes a small water spray for refreshing tired blooms. I also make sure I'm kitted out in waterproof trousers – it's hard to concentrate when you can feel water seeping through your clothes.

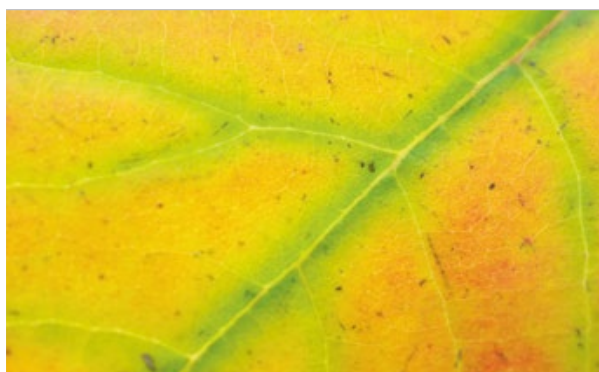
Perfecting your technique

Close-up and macro photography are not without their challenges. If you're shooting small plants or leaves on branches, one of the first problems you will encounter is subject movement. When you're shooting up close, even the tiniest tremble can lead to significant blur. To keep plants steady you can insert a twig in the ground and tie the stem to it using floristry wire, but

make sure that you leave everything as you found it. The best course of action, however, is to shoot in the morning on a bright but overcast day when the wind speed is low, and contrast is manageable. If you can't avoid a slight breeze you could try creating a physical windbreak using your body or a piece of clear polythene attached to some garden canes.

The next challenge is obtaining accurate focus. When you're shooting objects close to the lens depth of field is minimal, and even the smallest aperture will result in just millimetres of acceptable focus. As a result, accurate focusing is crucial. As we have discussed, every lens has a minimum focusing distance, and unless you are

TRACY'S TOP TIPS



Keep it clean

Use a paintbrush or a pair of tweezers to remove any stray pollen or dirt. When you're shooting a light-coloured subject, such as this leaf, even the smallest amount of muck can be distracting in the final picture.



Check the weather forecast

When the wind speed measures 5mph or more it can be tricky to shoot flowers – unless you're using blur for artistic effect. Conditions tend to be calmer in the mornings, so it's a good idea to head out early.

'You need to turn off your autofocus and take control of your lens'

using close-up accessories it will struggle to lock on to a subject if you go beyond this distance. So be realistic about how close you can get.

Next, you need to turn off autofocus and take control of your lens. By using manual focus you are leaving nothing to chance. Combine this with live view and you can take advantage of useful features such as live view zoom preview, which allows you to magnify a precise area of the frame and then rotate the focusing ring to ensure this area is pin-sharp. Using manual focus is great for shooting 'through' things such as grass or leaves in the foreground too. If the lens is set to AF it will often try to focus on the subject closest to it, which is not always desirable.

The next consideration is how to light your subject. I'm a big fan of using available light, but also well aware that there are countless tools on the market to help you achieve beautifully lit macro shots. Manfrotto produces a range of portable LED lights called Lumimuse, for example, which can be fitted to mini tripods or attached to the hotshoe of your camera. (If you prefer a quick burst of flash, take a look at Nikon's R1C1 Wireless Close-Up Speedlight system or Canon's Macro Twin Lite MT-24EX – both offer great versatility in light direction and power).

Tools aside, the main requirement for mastering autumn close-up and macro photography is a childlike curiosity. Try to recall how it felt to throw a pile of leaves into the air, or discover a red-topped fly agaric mushroom for the very first time. Spend time studying the spiky casing of a beechnut, or the knotted bark of a tree. Let these experiences inform your photography, and make the most of this 'season of mists and mellow fruitfulness'.



Autumn close-ups needn't be limited to leaves and fungi – fruit and berries also make great subject matter



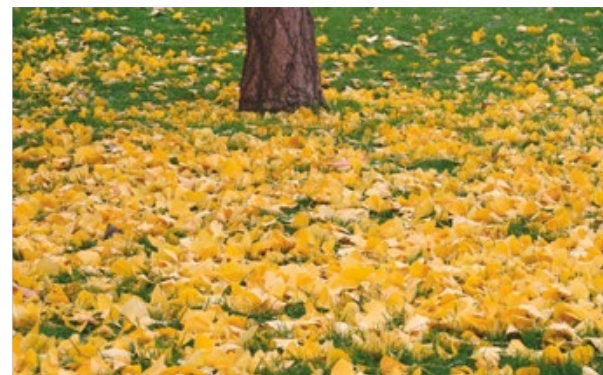
Reveal texture

Bright but overcast days are perfect for revealing texture. Tree bark is a great example, with every knot and gash visible. If the day is bright wait for a cloud to cover the sun, diffusing the light and reducing the contrast.



Explore every angle

One of the joys of close-up photography is that you can often walk around your subject and view it from above, below or from the side. Try out all the options, and then experiment with portrait and vertical formats.



Show a small part

Don't feel you have to include the entire subject in the picture; sometimes a small part can be suggestive of the whole. The leaves of the *Ginkgo biloba* turn bright yellow in autumn, making it an ideal subject.

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LETTER OF THE WEEK

The raw truth?

Asking a blunt question sometimes does no harm. So, full marks to AP (29 October) for the honesty of the front cover's poser 'Who needs raw?' They say one experiment can beat a thousand arguments – and it can! A fellow amateur-photographer friend and I agreed some months back to use the same file shot taken in JPEG and raw, where one would go the JPEG route and the other would take raw for carefully controlled post-capture 'treatment'. The resulting A4 prints were side-matched for comparison.

Seven knowledgeable onlookers were invited to choose a favourite. The results were 5-2 in favour of the JPEG version for

a variety of expressed reasons. The raw version had taken over an hour to finalise (substantially longer than the JPEG result), used more card capacity and added far more to the computer's storage loadings.

How much all this proves might be debatable, but it does return to a vital and fundamental question, 'What are you going to do with your pictures once you have taken them?' Raw has distinct advantages, without doubt. Meanwhile, JPEGs have now reached a standard way beyond acceptable, and without jarring nerves in the process.

Thanks for an eye-opening issue.

Lee Marsh via email



Win!

For high-quality photos and 4K UHD video recording, the Samsung 16GB PRO SDHC Class 10 card offers up to 90MB/s read and 50MB/s write speeds. Visit www.samsung.com

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Wheels in motion

The worldwide cycling body Union Cycliste Internationale has announced its intention to hold its 2019 World Championships in Yorkshire during the third week of September. Do you need some 'training' in shooting cycling before then? If so, put York Rally on 24-25 June 2017 in your diary. I learnt my cycling photography there, including invaluable tips on how to deal with less-than-perfect weather and lighting. The venue is Knavesmire in

York, named after its use in past centuries when the local gallows was in a corner near the Tadcaster road.

William J Houlder, West Yorkshire

Positive reaction

Having bought the Pentax K-1 recently, I thoroughly endorse Andrew Ions' positive comments about the camera (*Inbox*, 22 October). It is a delight to use. For someone who has used Pentax cameras in the days of film, and has kept both cameras and lenses,

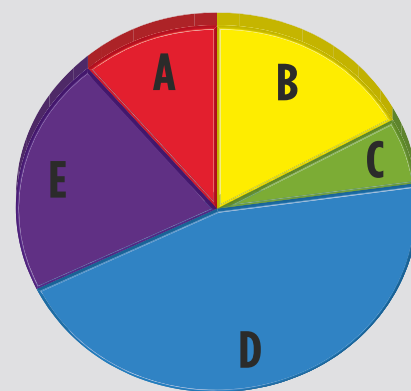
the added bonus is that the new camera works well with all K-mount lenses in manual mode. If you are lucky enough to have KA lenses these also work in aperture priority mode. Pentax made some wonderful lenses, including the 100mm macro in its KA range. I have the version made for dentists, which when married to the K-1, and its in-body stabilisation is great for macro work and also ideal for portraits. However, the K-1, although a great bargain compared to other full-frame cameras, is a lot more expensive than the £549 quoted in the letter's reply!

Roy Nash, via email

It's good to hear you're enjoying your K-1, Roy, and obviously its back-compatibility with older Pentax K-mount lenses is one of its biggest attractions. Apologies for the typo, the price should have read £1,549 –
Andy Westlake, technical editor



Taking photographs of cyclists can be a challenge



In AP 22 October we asked
Have you ever tried time-lapse photography?

You answered...

A Yes, it's one of my favourite techniques	11%
B Yes, I've tried it once with moderate success	17%
C Yes, I've tried it but struggled to get anything decent	6%
D No, but I'd like to try it	45%
E No, and I have no interest in it	21%

What you said

'It's not something I've ever tried, but I'd give it a go if I had a suitable subject.'

'I've used time lapse quite a bit, with decent results, but it's not one of my favourite techniques. It's just another thing I know I can do when the mood takes me.'

'I'd like to give it a go, but I never seem to be able to find the right subject.'

'No, I really have no interest in this subject. It just doesn't appeal to me.'

This week we ask...

Have you ever submitted images to a stock library?

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Top news stories

Trending on the AP website

Kodak Ektra is a photography-focused Android smartphone

Andy Westlake
October 26, 2016

96 shares

Kodak has announced the Ektra smartphone aimed at enthusiast photographers, with a physical shutter button and photo-centric software package



- 1 Kodak Ektra is a photography-focused Android smartphone
- 2 11 things you didn't know about the Fujifilm X-T2
- 3 The winner of the Take a view: Landscape Photographer of the Year
- 4 Wildlife Photographer of the Year 2016 winners unveiled
- 5 Nikon unleashes new 70-200mm telephoto zoom and 19mm f/4 tilt-shift lenses

Long Tom intrigue

I was fascinated by Andrew Sanderson's article about his De Vere Long Tom camera (AP 15 October). The thought of building cameras to photograph one specific event seems extraordinary, but he told us virtually nothing about the optics, other than its focal length being equivalent to 300mm on 35mm. I am intrigued by its deep body – is the optical path folded like prismatic binoculars?

**Chris Newman,
Hertfordshire**

The optics are not folded. I managed to get a bright light to it and noticed, for the first time, that there are markings on the lens! It says 40in f/8 – Andrew Sanderson

A testing time

The Editor's comment (AP 10 September) states, 'We want our camera tests to be as informative as possible... so we've made our resolution tests easier to read.' You then proceed to test a Canon EOS 1300D and a Pentax K-1.

According to your tests, the Canon resolves at around 14.8 at ISO 100 resolving at close to 3,000l/ph. The Pentax resolves at around 12 at ISO 100, but on the chart you have to multiply the result



The De Vere Long Tom camera optics state 40in f/8

by 400 to give a value of 4,800l/ph. I may be jumping the gun, but surely the higher the number (14.8 as opposed to 12), the better the resolution. Or is this a generic thing where you have to multiply Pentax by 400 and Canon by 200? Perhaps I'd forgive you if you came back and said, 'Don't forget the crop factor', but you missed mentioning it, or the fact that we had to multiply by anything at all on the Canon chart. On top of that, a 1.6 factor doesn't come close to any of the readings you have quoted.

I'm glad it's obvious to you and I realise it would be dull to mention the methods with each test, but with two fine makes on the test bench a show of how the test results were achieved and how you

interpret the readings might have helped.

Nick Trye, Essex

Sorry about this, Nick. Clearly we need to explain our testing better. Our resolution chart consists of a pattern of converging lines, but they don't get infinitely finer – instead, they stop at a particular point, indicated by the number 20. From our usual shooting distance, we get the resolution in lines per picture height by multiplying by 200, meaning we can measure up to 4,000l/ph.

This is sufficient for testing cameras up to 24 million pixels, but with higher resolution sensors the pattern is clearly defined until it ends. Our solution to this is to shoot higher resolution cameras, such as the Pentax K-1, using double the distance between the camera and test chart.

Then, if we multiply the numbers below the chart by another factor of 2, or 400 overall, we get the correct resolution numbers. This is why we reported higher resolution for the K-1, despite the numbers being lower in print.

Obviously we need to explain this more carefully in future – Andy Westlake, technical editor

In next week's issue On sale Tuesday 15 November



© LAURIE CAMPBELL

Into the wild

Autumn is a great time for capturing images of deer, seals and large flocks of birds. Laurie Campbell explains how to get superb shots of the season

Wild in the country

Amazing images from winners and finalists of the Wildlife Photographer of the Year competition

Speed demon

Michael Topham gives the Fujifilm X-T2's new AF-C custom settings a challenging workout in the field

Derren Brown

The world-famous illusionist and writer talks exclusively to AP about his love of Leica and passion for street photography

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Printed in the UK by the Wyndeham Group

Distributed by Marketforce, 5 Churchill Place, London E14.

Telephone 0203 787 9001

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Keith Morris

Keith has been working as a freelance news and editorial reportage photographer for more than 30 years. Recent clients include the Lottery Heritage Fund, the National Trust, Visit Wales and S4C. To see more of his work, visit www.artswebwales.com. To book a place on one of his workshops or seminars, visit www.abbeyphotoschool.co.uk/alamy_sales_seminar.html.



Left: This housing development was abandoned after the developer went out of business. Images reflecting the state of the economy tend to be good sellers

Nikon D3,
24-70mm,
1/400sec at
f/3.5, ISO 200



Taking

Photographer **Keith Morris** famously paid off his mortgage with the money he made from shooting stock, but is it still possible to earn a living from this revenue stream? On the following pages Keith offers some timely advice



ALL PICTURES © KEITH MORRIS

Topics such as health and technology are popular with picture buyers. This shot of an ECG monitor was taken in the A&E department of an NHS hospital in Wales

Nikon D3, 85mm, 1/400sec at f/4, ISO 400



Images of recycling and waste disposal have many uses, from company brochures to articles on environmental issues

Nikon D3,
24-120mm,
1/1600sec at f/7.1,
ISO 400



Fujifilm X-series cameras allow you to catch scenes such as this man reading a newspaper in a public library in Aberystwyth, due to their silent electronic shutter

Fujifilm X100, 23mm, 1/100sec at f/2, ISO 200

Photo opportunities can be found right on your doorstep, as this image of a man cleaning out a blocked drain testifies
 Canon PowerShot G9, 7.4-44.4mm (35-210mm 35mm equivalent), 1/125sec at f/4, ISO 100



Above: Images of emerging technology are great for newspapers. This shot shows a visitor to Aberystwyth University enjoying a virtual reality tour of Mars during World Space Week
 Fujifilm X-T2, 56mm (84mm 35mm equivalent), 1/60sec at f/1.2, ISO 1600



Left: I supply images to Alamy via three routes: 'normal', 'reportage' and 'news'. This shot of a young amputee named Jay fits into the last of these categories
 Nikon D4S, 24-70mm, 1/60sec at f/5, ISO 200

stock



Images that are deemed newsworthy can bypass the Alamy quality-control system and be on sale within hours
 Nikon D3, 85mm, 1/1000sec at f/5.6, ISO 250

I started selling stock photographs in the 1980s, supplying a wide range of editorial-style work on 35mm colour transparency film to Photo Library Wales, based in Cardiff. In 2006 I joined Alamy, probably the UK's best-known generalist photo agency. Since then, I have been consistently adding to my portfolio of images with this agency, and now have something close to 40,000 photographs on the website.

As a full-time press/PR/editorial/documentary photographer, I find that the way Alamy works, and the clients it attracts, is a perfect match for the images I create. In ten years, my photographs have generated nearly \$350,000 [around £285,000] in fees – enough, even after the commission taken by Alamy, to pay off my mortgage, and now the monthly payouts fund my equipment purchases.

When I joined Alamy, it had around 3.5 million images on its books – an impressively large figure in those days. Today, however, it has in excess of 90 million photographs and vectors for sale. The number of photographs taken, and submitted to agencies, has increased dramatically in recent years. This, combined with the cut-throat competition between agencies, has led to the price of image licences tumbling. It's getting very difficult to make a good income from editorial stock; it's not impossible, but you

do need to have a significant body of work.

Aside from Alamy, I supply images to Age Fotostock in Barcelona, Spain, and Photofusion in London. I have supplied other agencies in the past, but most have now closed down or been taken over by bigger players. Alamy, Age and Photofusion are all non-exclusive agencies, which means that I can supply the same photographs to all of them – and in that way, I can get my work out to the widest possible global audience.

Multiple ways to submit images

I supply images to Alamy via three different channels. The first is the 'normal' stock route, with pictures assessed by the quality control (QC) team and made available for keywording and setting attributes usually within 48 hours. The second route, one that is only available to photographers with relevant experience, is 'reportage'. This is designed for images that are documentary in style and content. Such pictures bypass QC and are made available for keywording and captioning the day they are submitted. The final route is the 'live news' route, which is intended for photographs of breaking news or events. Again, these images bypass QC, but they are checked for relevance by the news team, and may be rejected if not deemed newsworthy. News images go live in the dedicated news pages in



minutes, and remain there for 48 hours, before they are transferred to the main Alamy library.

Passing quality control

Many new contributors to Alamy are daunted by the idea of passing QC, but there is little to be afraid of. These days, the minimum size threshold for images is only 17MB (this figure refers to the size of the opened JPEG in Photoshop) – the equivalent to a 2000x3000-pixel image. All recent digital cameras are capable of producing files that exceed this. If you are careful to eliminate dust spots, and keep the amount of post-production to a minimum, then passing quality control is easy.

For maximum quality, and flexibility, I shoot raw, and use Lightroom to import files, make any adjustments to contrast, brightness and colour balance, then add captions and keywords, before exporting them as maximum-quality JPEGs. After that, it's just a case of uploading the pictures to my chosen stock libraries.

What to shoot

There is no secret to success with stock photography, no magic bullet. It all comes down to creating work that appeals to picture buyers. In my experience, this means well-thought-out, carefully composed photographs that illustrate the situation, event or place in a clear way. I try to bear in mind the principle of 'one person doing one thing' – that is, I aim to make images that show a single person doing a specific activity. Buyers of editorial images need photographs that are concise and deliver a clear message – a picture that is too busy, or lacks an obvious focus is never going to find a purchaser.

Understanding keywording

It's equally, if not more, important to gain an understanding of how keywording works. Alamy operates a three-fold

hierarchy of keywords: 'essential' (a maximum of 50 characters including spaces), 'main' (a maximum of 300 characters) and 'comprehensive' (a maximum of 856 characters). The strongest keywords should go in the 'essential' field, the next most relevant words should be entered in the 'main' field, and any remaining words should be relegated to the 'comprehensive' field. I find that the first two fields are more than enough for the bulk of my work.

Choosing the right keywords to describe your images is part common sense, and part hard work and research. Alamy supplies its contributors with some powerful tools and data on recent customer searches, including the words and search terms they have used, and these reports should be your first port of call when you are working out how to structure your keywords. I try to make sure that I accurately caption and keyword what is in the image, using common words and phrases, making sure that I add any relevant 'conceptual' words if I think the image has potential for a wider range of uses than a standard editorial photograph.

Equipment of choice

I have always used Nikon cameras and lenses – my day-to-day 'walkabout' kit is a Nikon D5 with 24-70mm f/2.8 lens. This is an ideal lens for general work, going from a useful wide end to a reasonable telephoto. If I'm working on weather-themed photographs – especially recording stormy conditions – I tend to carry a second body (usually a Nikon D4s) and team that with a 200-500mm f/5.6 VR lens. This is a wonderful optic: cheap enough not to break the bank, and light enough to be carried around all day without breaking my back.

Having a 500mm lens means that I can stay safe during a storm and still get dramatic images. I also use Fujifilm



Try to bear in mind the principle of 'one person doing one thing'. This man is removing asbestos from the roof of a public shelter

Nikon D3, 24-120mm, 1/2500sec at f/4, ISO 200

X-series cameras a lot, primarily the X100, X-Pro1 and the new X-T2, with a handful of prime lenses. The Fuji X-T2 is great for street photography, and with the tilt-out screen and silent electronic shutter, it's ideal for working in situations where the slightest sound might be intrusive.

What to shoot

In an era of declining prices, it is essential to keep your production costs down. Sadly, the ability to recoup the cost of a trip from stock sales is now a distant memory. To make any sort of positive return from my work I stick to the mantra, 'Shoot local; sell global'. If you spend as little as possible you can still make a good return from stock – even considering today's lower fees.

I haven't been abroad since 1987, and I've only been to England a handful of times in the past decade as the bulk of my

KEITH'S TOP TIPS



Shoot local

There is a goldmine of potential stock images in every town and city. Keep an eye on local news, and read posts on social media to keep abreast of what's happening near you. This shot of starlings returning to roost was taken in my hometown of Aberystwyth.



Use your family

Pictures of children using technology are always in demand with stock buyers. When your models are family and friends, it's also easier to obtain model-release forms, making them more saleable. You can usually download such forms from a stock library's website.



Keep it simple

Try to create images that sum up the situation, activity or event in a clear, unequivocal way. If you stick to the mantra of one person doing one thing, you can't go far wrong. Buyers of stock imagery favour pictures that are concise and clear.



Shots of storms are popular with the press, but it's important to keep your distance – I stay well back and use a 500mm lens to fill the frame
Nikon D500, 200-500mm, 1/100sec at f/9, ISO 400

work is produced a short walk or cycle ride from my house in Aberystwyth, Ceredigion. When I'm out shooting, I try to keep in mind the types of pictures and subjects favoured by UK newspapers and news websites. Broad headings such as health, technology, education, environment, business, the economy and transport are all well worth exploring.

There is no point in photographing things at random and then trying to shoehorn the images into some sort of theme afterwards – you need to go out with an editorial/reportage mindset and then make pictures that are relevant to current or future issues. I try to read and listen to as much news reporting as I can: this helps me to ascertain what is likely to be in demand as a stock image in the future. Armed with this knowledge I can be more targeted in my approach.



A word about stock from Alamy



Alan Capel joined Alamy shortly after its inception in 2000 as head of content and is responsible for Alamy's images, as well as the recruitment and management of the contributors who provide them

Is it still possible for photographers to make a living from stock?

It is possible, yes, but realistically stock should form an important part of your revenue strategy. You might make print sales or carry out commissioned work, but the joy of stock is that it can make you money while you are asleep. It can be hard work shooting, editing and keywording, but it will bear fruit if your work is strong enough.

The price of stock has fallen dramatically. Do you think prices will ever recover?

The world is changing, in many areas. Look at the music industry: many people now have a Spotify subscription, rather than buy individual tracks. In the photography world there has been an extraordinary pressure on pricing, but the number of images being used has risen dramatically. Digital platforms, such as websites, are so much deeper and more readily refreshed than print, for example.

Where should photographers look to learn about new trends?

There are many sites dedicated to trend spotting, such as trendhunter.com, but they are no substitute for immersing yourself in popular (and even unpopular) culture. Absorb the world around you; notice who is talking and what they are talking about. The seeming lunacy of our political systems both here and in the US are currently flavour of the month,

but as most of us don't have the opportunity to photograph Trump or Clinton we can take pictures depicting conflict, controversy, power struggles and so on, instead.

What advice would you give someone who has just started to shoot stock?

Join our student project – we give 100% of the revenue back to you for the first two years. If you're not a student, try to understand the business and mechanics of stock and how the stock world works.

Are there any subjects that you simply have too many pictures of?

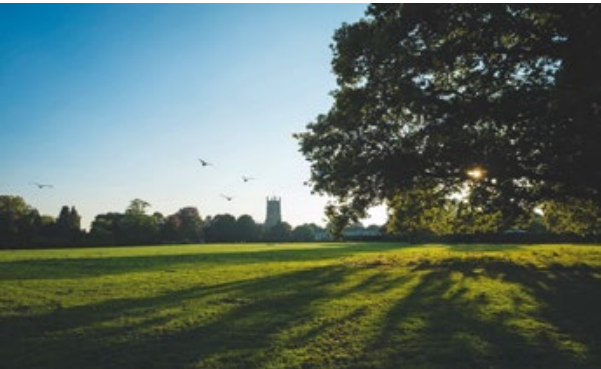
I would hate to name any, because you can always find a new angle.

What should photographers be shooting now and in the future?

First and foremost they should shoot what they are good at shooting and what they enjoy – a lack of love for a project can be borne out in the results. Images that illustrate popular topics discussed in the media such as money, business and technology, are a good starting place.

How many pictures do people need to see a decent return?

From one to infinity. There is no magic number, but of course the more you have the better, so long as they are good enough.



Do your research

If you're planning to visit a location in search of potential stock images, do a quick check of the stock already available via your agency's website. Once you have a clear idea of the general approach, try to shoot something different.



Always carry a camera

You never know when a photographic opportunity will arise, so it's a good idea to carry a camera at all times. I use Fujifilm X-series models a lot – they are extremely lightweight and very discreet. Again, this is a shot taken in my hometown of Aberystwyth.



Think as you work

Always think about your captions and keywords as you work – ask yourself what type of story your image could be used to illustrate. This picture of a pile of scrap metal has the following keywords: environmental, metal, rubbish, trash and scrap (among others).

Hand of God

As well as being a busy vicar at Northop Hall, **Reverend Dr Richard Hainsworth** finds time to be an award-winning photographer. He talks to **Oliver Atwell** about his work

Earlier this year, I was invited to act on the judging panel of the Shipwrecked Mariners' Society's annual photography competition. I, along with a host of others, stepped on board *HQS Wellington* moored on the River Thames in London and prepared for the daunting task of poring over a mountain of images to whittle them down to what we thought were the best in each category. As can often be the case with competitions, rarely did we all agree on image choice – apart from a few exceptions. Quite incredibly, those exceptions all seemed to be by the same photographer – a Reverend Dr Richard Hainsworth.

One of those images went on to be awarded first prize in the People and the Sea category. Called 'Solace' (below), it is a haunting image that lives up to its name. It shows one of Antony Gormley's lone figures, silhouetted against a gorgeous blue twilight, stands with his feet immersed in the glassy ocean, and gazes out into the impossible distance of the horizon. Before him, the sky seems to hint at the shy beginnings of an ethereal white light as if Heaven itself is about to open its gates and welcome our solitary subject into the fold.

'I was very pleased that you and the other judges liked this image,' says Richard from his home in the village of Northop in Flintshire,





where he is currently serving as the vicar at Northop Hall. 'It's one of my favourites. That shot was taken just after Christmas last year. This is a time when vicars are not really at their best and need some R&R, especially if they also have a toddler at home [Richard and his wife Laura are the proud parents of a two-year-old boy called Jacob]. Honestly, I was feeling quite burnt out at that point.'

Describing himself as 'an introvert', he enjoys taking a few hours to himself and often uses such opportunities to go to the coast. 'I loved visiting Antony Gormley's "Another Place" exhibit on Crosby Beach, near Liverpool,' he says. 'There are 100 life-size statues of the artist, spread across a couple of miles of beach. Many of them disappear in the water at high tide. I spent a happy few hours slowly

recharging and exploring different compositions, but mostly using the same theme. I wanted to express the feeling of being alone, but not lonely, which is why I called my image "Solace". Time and tide have added to this particular figure in a way that makes him look like he's wearing rather scruffy, but comfortable, clothes. I saw him as being comfortable in his environment, looking at a great expanse of not very much, but being content, even if the water was about to come up to his neck. To him the sea is peaceful, rather than chaotic.'

Across borders

It seems odd to get hung up on the fact that Richard is a reverend, but there is something unusual about it, especially considering the strength of his images. It's difficult

Above: 'Namaste.' Richard was awarded the Licentiate Distinction in 2015 thanks in part to this image

Far left: 'Solace.' This image caught the attention of the judges in the 2016 Shipwrecked Mariners' Society Photographic Competition

Left: 'Tibetan Boy.' One of the many images Richard took for the National and International Salons of Photography in 2014 and 2015

'I really enjoy it when a scene crystallises into a composition'

not to ask if his calling as a man of the church interplays with his passion for photography but, as he says, it's not necessarily a strange thing to suggest.

'I originally studied maths and physics at university before training to be a vicar,' Richard explains. 'I think what this background, my theology and my photography have in common is the desire to explore and reveal the structure and order that's underneath the seemingly random confusion of life. I really enjoy the moment when a scene or event crystallises into a composition that has balance and harmony and feels "right". For me, there is a spirituality to this, which I





➤ don't think you have to be explicitly a member of a particular religion to experience.

He also enjoys constructing composite images, describing some of his photography as 'trying to uncover an order in the outer world'. He continues: 'Some of it is about creating visual stories and trying to give expression to how I might be feeling inside or what I might be imagining. If things really work out, maybe it is possible to do both at the same time.'

What's especially pleasing about Richard's work is that it spans genres. His website is awash with the evidence of a man unafraid to try his hand at anything. Richard identifies this as a result of his labelling of himself as an 'amateur' – a label that gives him the freedom to choose if he wants to be a specialist or to embrace the freedom of traversing the boundaries of genre.

By his own admission, Richard is a man who gets bored easily and desires new challenges. Currently, you'll find him stalking across the beach with his camera in hand. This is largely down to the fact that just a year ago he found himself hesitant to produce coastal landscapes and use wideangle lenses. It's all about proving himself wrong. That's why his output is so vast. In the past few months, he's learned to enjoy macro, nature, sports, events and street photography (he talks about one of his stunning street shots shortly).

Richard says there are potential new images everywhere, and it's a fine lesson to take on board. Add to that the fact that photography is an excuse to visit new places

and play with a range of new photographic toys, and it's an attitude that can't fail.

Talking of lessons, Richard looks back at the earliest days of his hobby and can't help but identify one major step he's taken in terms of how he shoots.

'For a time, back in the late 1990s when I was first into photography, I shot for a few months with only an all-manual eastern European camera and slide film,' he says. 'And when I say all manual, I mean no

lightmeter, set the aperture with a lever (and the viewfinder goes dark) and focus by hand. I took a lot of horrible frames with this, but it did cure me of snapping away furiously and helped me discover photography as something often more meditative. Now, with a 6fps or 8fps digital camera in hand, it is easy to relapse when I get carried away, but I still try to really see a scene without the camera to begin with, and visualise what I want the image to look like, before looking

'Carry Me Over', a shot that Richard identifies as one of his favourite images and the first time he felt his attempts at composite images worked



'Ascent', Richard's favourite shot. He found this shadow on the streets of Silves in Portugal in 2015 and saw it as an opportunity too good to resist

through the viewfinder. On the other hand, returning to photography via a digital route has encouraged me to take more risks and explore beyond the image I first thought of, to see what else might be there.'

Scene seen

When I ask what it is he especially looks for in a scene, Richard adds: 'I tend to like my images to be very simple, with a few elements clearly related to each other. I tend to construct them from front to back, working out what I like in the foreground, then the middle, then

the background. When I turn up at a location or event, I've usually already tried to research and imagine the sort of images I want, which helps me focus and get started. But then, if I can get the imagined shot quickly, I like to simply spend time with a location and see what appeals. It will tend to be something quirky happening, or a simple geometric pattern, or again a particularly simple composition that I feel captures the essence without distractions.

'Recently, I have kept going out looking for the standard vivid sunset and golden-hour light, and then finding that I actually prefer the incoming storm clouds or the blue light just after the sun has set. But again, it is mostly about keeping things fresh and enjoying adapting to various light and weather rather than always seeking out the same conditions.'

When pressed to identify his favourite image, Richard struggles, as most of us do, to pick just one.

'Can I have three or four?' he says. 'The first is called "Thou Shalt Have a Fishie" [below]. It's my favourite photo of my little boy, Jacob. I like to think it captures something of the wonder and imagination in small children. And I think Jacob, who was 18 months at the time, looks very handsome! The fish is an aquarium shot. Jacob was shot in



Richard became vicar of Northop, Northop Hall and Sychdyn in the diocese of St Asaph in 2014. He is also a photographer who has won various photography medals and competitions. In 2015, he was awarded his LRPS. He received his second GPU Crown in December 2015, his CPAGB in April 2016 and AFIAP in June 2016. His images have appeared in the press, in material for The Church in Wales and in advertising literature, and he has shot weddings of family and friends, and voluntary/community projects. www.andtherewaslight.co.uk.

my home studio using two softboxes and a Speedlite, and the bubble is part photo, part digital drawing.

The second of Richard's favourite images is another composite called 'Carry Me Over' [left]. 'This is the first time I had a composite image that I felt really worked,' he says. 'The background was an early attempt at landscape photography in Skye, which I felt had something missing. The figure is a re-enactor, whose dog got onto the frame and had to be carried off. For me, it is a story of care and concern in a wild world.'

The third choice is one of Richard's street images and is, in my opinion, quite possibly the best of all his photographs. He says: 'This is called "Ascent" – not a composite this time, but a street shot from Silves, Portugal, in 2015 [see bottom left]. I saw the shadow and the older man approaching when I was at the far end of the street. Immediately, I could see the image I wanted and the story it would tell or questions it might ask. Is the shadow a dark omen? Or a comfort on the journey? I ran all the way up the hill and just managed to get onto the church steps to take this shot before he reached the shadow. Apart from the black & white conversion, there is little post-processing here. This is probably my favourite. It's certainly the most "vicariously"!' AP

RICHARD'S KIT

Canon EOS 5D Mark III.

Canon EOS 7D as a back-up.

EF 17-40mm f/4L lens for landscapes.

Tamron 24-70mm f/2.8 VC lens as a walk-around lens.

EF 50mm f/1.8 and EF 85mm f/1.8 for portraits, particularly of his little boy.

Tamron 90mm macro lens.

EF 70-200mm f/2.8, because it makes beautiful images at medium range.

Sigma 150-600mm S for reach.

Manfrotto carbon-fibre tripod with three-way head.

Richard processes all raw files in DxO Optics Pro 11 and edits individual images with Serif PhotoPlus X8 and Topaz Adjust, B&W Effects and Clarity.



'Thou Shalt Have a Fishie' holds a special place in Richard's portfolio. The shot of his son Jacob is merged with an aquarium image of a fish

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Rock of ages

Mick Rock has been photographing the world's biggest rock stars for more than 40 years. He spoke to **Steve Fairclough** about his career and new **David Bowie** book

Mick Rock has nigh on the ultimate rock-star name (which is his real name, by the way), looks like a rock star and has a coterie of rock-star friends that has included David Bowie, Lou Reed, Syd Barrett and Iggy Pop. When I met him recently at the Taschen bookstore in central London, a queue was snaking around the corner of the shop waiting for Mick to sign copies of his latest tome, *The Rise of David Bowie 1972-1973*, so it was clear, Bowie association aside, that this was one photographer who had his own fan base.

Inside the store I asked Mick what made him first pick up a camera.

He laughs and replies: 'LSD. I was studying modern languages and literature at Cambridge and took an acid trip one day with a friend and a couple of other people. I picked up a camera – his camera, because I couldn't afford one – and that just started everything. Then, after a bit, this friend of mine said: "Oh, this local band needs some pictures and they've got a fiver to pay you," and I thought, "I'll take it". Then it just kind of kept rolling.'

Mick adds: 'I wasn't looking to take pictures, which seemed very easy to me, but I liked the kind of visceral, non-cerebral thing when it came to taking photographs and it never stopped. I already knew Syd Barrett [of Pink Floyd], who was



Above: David Bowie pictured during his UK summer tour, May-July 1973

not at Cambridge University but he was from Cambridge, and I'd shot a couple of other bands. I remember I'd shot a version of The Pretty Things and a band called Eire Apparent, and some other bits and pieces because I was popping down to London. Then, of course, I shot Syd. I suppose those were the first pictures of mine that people know – *The Madcap Laughs* album ones and the outside ones. I was also doing a couple of album covers for Rory Gallagher.'

Meeting David Bowie

Mick combined his photography with conducting interviews, '...which would save a publication some money because they could combine the two fees and it made me some extra money,' he explains. 'That was how I met David Bowie – I went to interview him for a magazine so I got to know him a bit. It was more than just taking photographs – we talked about certain common interests, not the least of which was Syd Barrett. Then, of course, lurking over the ocean were Lou Reed and Iggy Pop, who were not particularly known at that point because they hadn't been able to get dogs to p**s on their records. Lou had done a solo album with RCA, which had done nothing, and David's star had [risen]...'

He adds: 'When I first met David there were 400 people at the show in Birmingham Town Hall, so he had a little bit of a cult following. It was really the album *Hunky Dory* that turned me on to David, especially the *Life On Mars?*

Below left: Lou Reed, *Transformer*, 1972

Below right: Queen II album cover, 1974





David Bowie,
Haddon Hall,
Beckenham,
Kent, March 1972

'I don't recall Bowie being critical of anything – he just encouraged me'

➤ track, which, many years later, I did the videos for, alongside a bunch of other stuff. He gave me the copyright to the visuals.'

Of his relationship with Bowie, Mick explains: 'We just hit a certain dynamic. I wasn't really bothered about money. Bowie would invite me to things and I'd go to a couple of clubs – my wife and his wife – and it just kept rolling along right in front of my camera. It did so for 21 months and obviously the book bears some of the fruit of this period, but by no means all of it. I've got more than 5,000 photographs just of the Ziggy Stardust period alone.'

Mick continues: 'Then, through David, I met Lou Reed and Iggy Pop when they came to London to make records Bowie was producing and it just kept going. Then came Queen, Rocky Horror, Roxy Music... I mean, I suppose they were certain kinds of bands and there was a new vibe to it all. I think we all thought that the Beatles and the Stones were a bit passé.'

Mick is keen to point out that his career was far from over when the 1970s stopped. 'People say: "Oh, you're the man who shot the '70s," as if at midnight in December 1979 I dropped my cameras and went home to mummy.'

Clients and health problems

Perhaps surprisingly, Mick's client list wasn't all that big in the 1970s. 'There weren't many publications,' he says. 'You could make a few dollars or pounds here and there, but you've got to remember the state of the media back then... there weren't that many publications, there were really only the rock publications.'

'I had done some album covers as well and a bit of art directing,' Mick continues. 'There wasn't a lot of money in it because the record companies just wanted cheap pictures. The good thing was no one used the phrase "copyright" or "intellectual property". I started hearing that much more in the late '80s when people started saying, "Oh, you know, your intellectual properties," and I said, "What are you talking about? They're photographs; they're pictures". But, of course, they turned out to be what they are. Maybe I'd sell a

Right: David Bowie, Aberdeen, 16 May 1973

picture like "Bowie in the mirror" [see page 35] for £25 back then, but now you've just got to sell one print, even a smaller size, for a lot more money than that.'

Mick adds: 'I kept shooting and it all just kept rolling along until 1996, when I had quadruple bypass heart surgery. Well, I had developed a serious 20-year cocaine habit in New York and was chain smoking, which was what really did it. My doctor said it was really the cigarettes that did me in, but of course without the cocaine I wouldn't have smoked that many cigarettes.'

Mick came out of hospital in early 1997 and explains: 'One thing with not doing cocaine all day is you have a lot of time on your hands, but also, at the same time, there was interest in my early work and suddenly there was "classic rock

Right: David Bowie and guitarist Mick Ronson on-stage at the Empire Theatre, Liverpool, 10 October 1973



Mick Rock's book *The Rise of David Bowie 1972-1973* (ISBN 978-3-83656-094-8) is published by Taschen, price £49.99. It features 200 classic images from Bowie's iconic Ziggy Stardust and Aladdin Sane periods (around half of which had never been published before) when Mick Rock was Bowie's personal photographer and videographer. Visit www.taschen.com





photography” and whatever.

‘Then I started to shoot some of the newer acts and then the books came along and the first exhibitions, and everything just got going again.’

Keeping the archive

Amid the chaos of his own drug-fuelled lifestyle, Mick managed to keep all his negatives and slides. Is he glad he did so? ‘Well, yes, because it would have been easy to have slung it in the corner and have forgotten about it. The value of the archive was building throughout the late ’90s into the new millennium, and then over the last decade I didn’t know what I could sell. But just my Bowie collection from that period – forget the others – well, I know we’re talking into the millions. Then I’ve got all these other pictures, but I’m not quite ready to lay down my camera and have people p*** on my pictures, so I keep it controlled.’

As for preparing the Bowie book, did going through the archive prove to be a pleasurable experience? ‘I don’t know,’ says Mick. ‘Once I commit to something I tend to do it, and once I’m doing things I intend to enjoy them. It wasn’t that I was desperate to explore the past, but I was curious about all these previously unseen pictures as well. So it’s what I do. I like to shoot – that’s my favourite thing still, because obviously I spend a lot of time bugging about with the past. I have lots of mates who have done books as well and people just love the old work.’

Taschen’s ‘Sumo’ version of the Bowie book was published in

autumn 2015, so did Bowie know about this book? Mick shoots back: ‘Well, he co-signed it, so of course he knew about it. I wouldn’t do it without him being involved.’ But did Mick know the extent of Bowie’s health problems? ‘No,’ he replies. ‘I thought it was still related to his strokes. I didn’t know – he was very strong about the cancer factor. But we did a lot of emailing and we saw each other once during the process. He saw everything; nothing went out without him first seeing it.’

Bowie videos and digital

Alongside his stills, Mick also directed seminal music videos for Bowie, including *Life on Mars*, *The Jean Genie*, *Space Oddity* and *John, I’m Only Dancing*. He reveals: ‘I did a few others over the years too, but we’d just talk about it – like, “If we get time tomorrow...” They were done for nothing and there weren’t many out there, but David knew I was interested and had a couple of little experimental things. David loved it, but he mostly let me get on with it because he didn’t have time, and he’d say: “Let’s do this, Mick,” and I’d go, “Yeah, we’ll do it!” I’d show him the completed thing and he’d say, “Fantastic, Mick”, because he didn’t have time as his whole thing was in motion.’

Mick adds: ‘I don’t recall Bowie being very critical of anything – he just encouraged me. He was a great encourager, David – he was not someone who’d say, “Oh, I don’t like that”. There was none of that bulls**t going on. He wanted things to keep happening – he was a unique personality. He was like



Above: David Bowie on-board the luxury liner the QE2, Southampton, Hampshire, January 1973



© MATHAIE ROCK

Mick Rock is an English photographer and filmmaker known for his imagery of stars such as David Bowie, Iggy Pop, Queen and many others. His photographs have featured on the covers of more than 100 albums. He also directed several of Bowie’s seminal music videos. He still photographs the music stars of today, including Pharrell Williams and Alicia Keys. For more, see www.mickrock.com.

Picasso – he was always producing new stuff and different stuff; that was what was interesting about David. So here I am... and I’m not sorry!’

So has Mick now embraced the digital age? ‘Mostly I shoot digital – why not? I like the instantaneity of it,’ he says. ‘Mostly I shoot with a Canon EOS 5D Mark III – I like the speed of it as I don’t want to miss anything.’

Friends and future projects

Mick has a few fellow photographers who are friends, but he is not immersed in photography. ‘I did a beautiful book – called *Transformer*, believe or it or not – with Lou Reed just before he died. He didn’t get around to signing all 2,000 copies, so we’re going to reinvigorate it, going to add pictures. I’m going to write a piece for it and get another couple of people to write pieces for it and maybe co-sign it.’

Mick concludes: ‘I’m talking about a new book and I’ve got this documentary called *Shot! The Psycho-Spiritual Mantra of Rock* done, so I want to do a companion book to go with that title. Then I’m doing a book with my friend, the actor Norman Reedus, who is best known from the TV show *The Walking Dead*. So those are in the works.’

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Join the Club

Beckenham Photographic Society

Beckenham, Kent

Welcome to our new regular spotlight on camera clubs. We start with Beckenham PS

How long has Beckenham Photographic Society been going?

We have been in existence since 1921. We want the next 95 years to be as good as the first!

What does your club offer new members?

We are a friendly and welcoming group, and we've got some splendid new premises. New members come along to meet like-minded enthusiasts, share their images among friends, get tuition and advice on photographic techniques, and be inspired by visiting guest speakers with great images and stories to tell. We meet from September to May but during the summer we organise photographic visits.

Describe a typical club meeting

Meetings are two hours each Wednesday during the season and are very varied. There could be a visiting guest speaker or members showing work on different themes. At other times we hold internal print or digital competitions, or take part in competitions with neighbouring clubs.

Do you invite guest speakers?

Each year we invite 10-12 guest speakers. Visitors have included renowned photographers like Margaret Salisbury, Robert Canis and Chris Palmer.

Do members compete in regional or national competitions?

A number of members do compete in national and international competitions, and take part in various international photography salons on a regular basis. They often win medals and receive various commendations for their images. One example is Cathy Roberts. Her images 'Rushes in the Mist' and 'The Cold of Winter' have both been accepted for this year's London Salon of Photography exhibition.

Has the club, or individual members, ever won any big competition awards?

Ross Farnham's 'Electric Web' received a commendation in the Your View category of the UK Landscape Photographer of the Year 2015. And Polina Plotnikova was named the winner of the An Apple a Day category of the Pink Lady Food Photographer of the Year 2016 with her image 'Unstill Life' [see right]. Cathy Roberts' image 'Winter' [below right] has received international recognition by being selected for the RPS permanent Tyng Collection at the National Media Museum in Bradford, West Yorkshire.

What about national photographic society distinctions?

We have three members who are Fellows of the Royal Photographic Society (FRPS), seven with Associateships (ARPS) and seven with Licentiateships (LRPS).

What are the most popular genres among your members?

Last season we had more members showing monochrome images and we will encourage that with a new competition. At our annual exhibition we award trophies for best landscapes, portraits, pictorial and natural images, as well as best print and digital images on open themes.

How old are your members?

We have a wide range of ages, from early 30s to 80s. Our longest-standing member is David Wood ARPS, who has been a member for 57 years. David is 81 and honorary president.

Tell us a funny story about the club

One evening we had a presentation from Jonathan Haslam and Sheree Dodd, who took us through the history of images in public life with some great anecdotes. Jonathan, who once worked in Downing Street, told of the time he narrowly prevented a very senior minister from looking 'a right plonker' by posing for an unfortunate photo with Del Boy's Reliant Robin from *Only Fools and Horses*.

What are your goals for the future?

To keep growing the club and attracting new members by being welcoming and open to photographers of all standards and interests.

Club essentials

Meets Wednesdays (September-May), 8pm at St John's Church Hall, Eden Park, Beckenham BR3 3JN

Membership £50 for individual members and £20 a year for full-time students and jobseekers

Contact bpsenquiries@beckenhamphotosoc.org or scdodd@mac.com

Website www.beckenhamphotosoc.org and www.flickr.com/groups/beckenham_photographic



© BRIAN HUNT

Steve Wilbur, the society's internal competitions secretary



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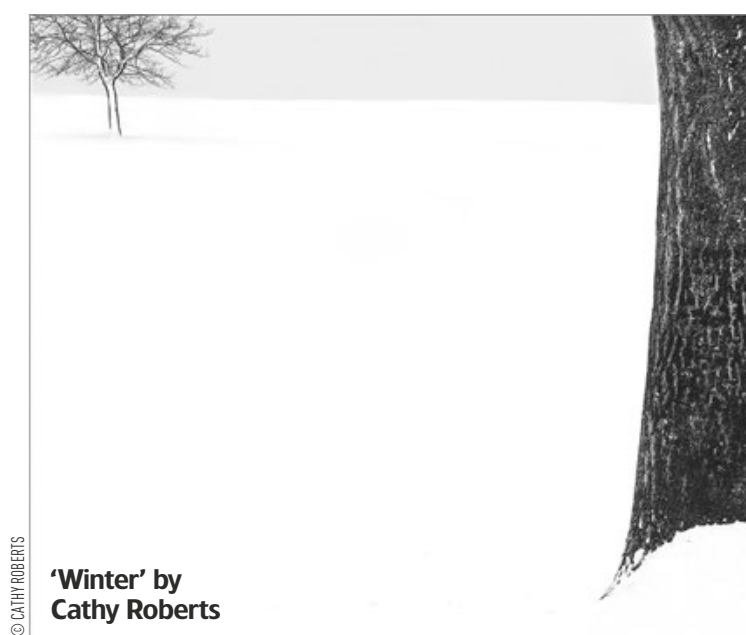
'Unstill Life' by Polina Plotnikova

'Morning Light' by Nenne van Dijk



© ROSS FARNHAM

'Three Shires Head' by Ross Farnham



© CATHY ROBERTS

'Winter' by Cathy Roberts



© DAVID REES

'Lone Tree Dartmoor' by David Rees

When Harry Met...

Sir Paul McCartney

Harry Borden looks back on a memorable shoot with the iconic solo musician and former Beatle, and recalls how he nearly turned the job down

The invitation to photograph Sir Paul McCartney came out of the blue. It was a Thursday afternoon in March 2006 and I was on a train, heading back home to Devon after a shoot in London. The sun was shining and I was

daydreaming. The train had just pulled out of Reading when my mobile rang.

It was Paul McCartney's agent, asking if I would like to photograph him the following morning at Abbey Road Studios in London. He was recording his classical

album *Ecce Cor Meum* (Behold My Heart) and wanted some reportage-style shots of the recording process for the album artwork.

As someone primarily known as a portrait photographer, I was surprised to get the call. I'd recently photographed Heather Mills, to whom McCartney was married at the time, so I assumed there may have been a connection between the two shoots.

However, at the moment the offer came, I'd just completed a tiring shoot in London and was looking forward to a long weekend at home. I thanked the publicist for the offer but said, 'I think I'll pass on this one.'

While on the journey, I phoned my agent and mentioned that I'd turned down the offer to photograph Paul McCartney. He said, 'Are you mad? Phone him back now and tell him you'll do it!'

I realised I'd made a mistake, so I rang McCartney's agent and said, 'I don't know what I was thinking: it's a great opportunity and I'd love to photograph him.' Then I went home, had dinner and travelled 200 miles back up the track to London. I stayed overnight and then went to Abbey Road [Studios] the next morning.

When I arrived, the publicist made it clear that McCartney wanted me to photograph only what was happening and not to interact with anyone or give any direction. Although this was completely different to

the way I normally worked, it meant I was free for the whole morning to roam around the studio, photographing McCartney, the choir and the orchestra.

In the studio

It really was a pleasure and a privilege to be there. McCartney's importance in musical history is unquestionable, and it was brilliant listening to a full orchestra and classically trained singers performing. To be in such a unique position and to actually be paid for being there was amazing.

My favourite picture from the shoot shows McCartney listening to the playback on headphones, surrounded by Abbey Road sound engineers and technicians. I just happened to go into the studio at that moment and quickly

Harry photographed Paul once again some months later, this time in the company of musician Pete Doherty



Paul McCartney listening to the playback through headphones, while surrounded by Abbey Road sound engineers and technicians



‘I happened to go into the studio at that moment and grabbed the shot. I don’t think McCartney was aware I was taking it’

grabbed the shot. It was a genuine moment and I don’t think McCartney was even aware I was taking it.

I had just started using a Canon EOS-1Ds Mark II and shot it with a 35mm lens. I only used available light, which was tricky because the studio was quite dark and only lit with spotlights. Luckily, the light wasn’t unflattering on McCartney’s face, and, as I always do in these situations, I exposed for the highlights. The settings for this shot were 1/30sec at f/5 and ISO 1,000, and I was handholding the camera. The image is quite sharp, so I must have rested the camera on a mixing desk or chair for added stability.

By coincidence, I photographed McCartney a second time about 18 months later, in a shoot for the *Observer Music Monthly*. He was to be interviewed by Pete Doherty, the singer and musician best known as the frontman for the Libertines. Doherty had been allowed out of rehab to interview him, so it was a great opportunity to photograph the two of them together, even though they made an incongruous pair.

The second encounter

I had plenty of time to shoot a series of pictures of Doherty on his own, but when McCartney arrived, the photographs of them both

were done very quickly. I set up a grey background and took some shots, both as a record of their meeting and as a prelude to the interview. It was a brief but convivial shoot. McCartney was very courteous and professional, as well as being very gracious, considering the number of times he has been photographed.

The photo of McCartney at Abbey Road remains in my portfolio today. The fact that I wasn’t allowed to give any direction for the shoot pushed me out of my comfort zone and forced me to do things in a different way, and I really like the result. Sometimes as a photographer you’re thrown some possibilities and your success rests on you recognising and grabbing the opportunities as they arise.

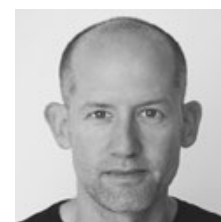
The three questions I ask myself when deciding to do

a job are: 1. Is it someone I want to photograph? 2. What’s the eventual usage? And 3. Is it well paid? Photographing McCartney making an album definitely ticked all three of those boxes. Looking back on it now, I can’t believe I even for a second contemplated turning it down.

As told to David Clark

AP

Harry Borden



Harry is one of the UK’s finest portrait photographers and his work has been widely published. He has

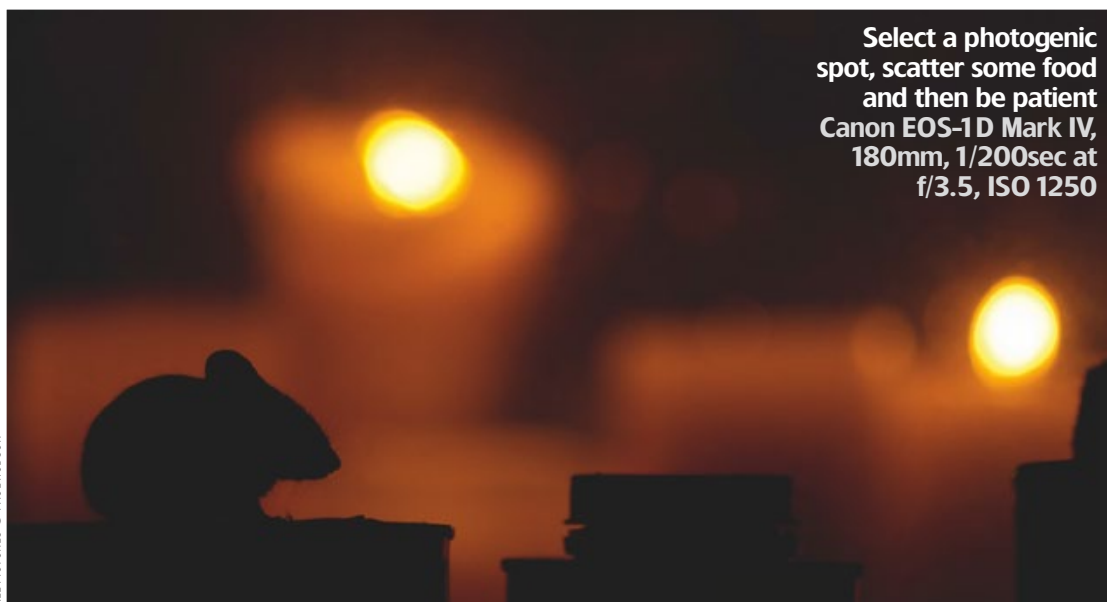
won prizes at the World Press Photo awards (1997 and 1999) and in 2014 he was awarded an Honorary Fellowship by the Royal Photographic Society. The National Portrait Gallery collection holds over 100 of his images.

Wood mice and bank voles

These svelte, fast-moving mammals are some of our nearest neighbours, making them ideal photographic subjects, says **Paul Hobson**



The bank vole population is at its annual peak in the autumn
Canon EOS-1D Mark III, 180mm, 1/250sec at f/5, ISO 800



Select a photogenic spot, scatter some food and then be patient
Canon EOS-1D Mark IV, 180mm, 1/200sec at f/3.5, ISO 1250



Wood mice and bank voles are widespread

About wood mice and bank voles

- **Location** Wood mice are widespread throughout Britain. Bank voles are widespread, but absent from most of the Channel Islands, the Isles of Scilly, the Scottish islands, Northern Ireland and the Isle of Man.
- **Size** Adult wood mice measure around 11cm, plus tail. Adult bank voles measure around 10cm, plus tail.
- **Diet** Wood mice and bank voles eat seeds, fruit and nuts.
- **Population** The conservation status of both these mammals is classed as 'common', but if their numbers fall other species in the food chain, such as owls, kestrels, foxes and weasels, could suffer.



Paul Hobson

After more than 20 years working as an environmental-science lecturer, Paul took up wildlife photography full time. He enjoys travelling, but prefers working in the UK – he finds the demands on the photographer to be harder, but the rewards greater. www.paulhobson.co.uk.

SIT QUIETLY in any wood at night and you'll start to pick up a bewildering array of noises. Every now and then you will hear the pattering of tiny feet. These are the nimble footsteps of wood mice and bank voles.

Wood mice occur throughout a variety of woodlands and gardens, even into urban areas. Most mice that invade your homes in winter are wood mice and not house mice. They are large (as mice go) with prominent eyes, big ears, brownish fur and long back legs and tail. They could be described as 'mini kangaroos' and they can jump and climb really well.

Bank voles are browner with small ears and eyes and shorter tails. Both species are dominantly vegetarians, and eat seeds, fruit and nuts. They breed throughout summer with litters of four to seven youngsters. By autumn, their population is at its annual peak.

Habitat

Wood mice will be living close to you. They may be in your garden, they will almost certainly be in your local woods, and if you're lucky (a debatable point) they may even live in your house. They are generally nocturnal but will venture out in daylight if temptation is strong enough, that is, if you feed them. They are finely tuned to their world because they have many predators such as owls, kestrels, foxes, weasels and, of course, cats.

These fast moving, svelte mammals are very intelligent and able to exploit new opportunities well. They respond to new foods quickly and if there is an abundant supply, they will collect and cache the food.


▼ Beanbag

A beanbag lets you get down low and supports your gear while keeping your face off the ground! Wildlife Watching Supplies has an impressive range.



◀ Telephoto lens

A telephoto lens is ideal for creating frame-filling shots of small animals, and the Canon 70-300mm f/4-5.6 IS II USM is a fine example. This lens has an incredibly quiet motor, which is great for shooting wildlife.



This wood mouse was collecting food scraps on a shelf in the shed
Canon EOS-1D Mark IV, 180mm, 1/160sec at f/4.5, ISO 800

Shooting advice

Location

Years ago, many photographers caught wood mice and kept them in large aquariums, photographing them at night using flash. Today, this approach has fallen out of favour, since there are other ways to get decent shots of these creatures.

First, consider where you want to photograph. In the past I have used the area beneath one of my bird feeders in a wood or a hedge as I noticed that mice and voles visited all day to collect spilt seed.

Select a photogenic spot that will allow the mice to approach under good cover. Sprinkle some seeds along the edge of the cover every day for a week or two. On the day of the photo session prepare the area so you can lie on a mat and use a beanbag on which to rest your camera and lens.

I would choose a large lens, say, a 300mm, that focuses close, or add an extension tube.

Be patient

Look through the viewfinder and remove any vegetation that obscures your view of the site. Hide any seed so that it won't show, and if your camera has a silent mode, use it – then wait. When a mouse or vole appears, lock on using autofocus and take a shot. Don't worry if the animal runs off – with patience it will gain confidence and allow you to switch to continuous firing, perhaps on your second or third session.

Add variety

Be creative – use hollow logs, old teapots or beer bottles to add variety to your images. Many of my shots feature mice that lived on the bird seed in my garden shed, proving you don't have to go far to find photo opportunities.

Accessories

Useful gadgets to enhance your photography, from phones to filters...

3 Legged Thing Equinox Albert

£329 • www.3leggedthing.com

John Huxley tries out an extra-tall tripod

At a glance

- Maximum height 179cm
- Minimum Height 13cm
- Twist Leg locks

IF YOU haven't come across 3 Legged Thing before, it's a UK company that's attempting to add some character to the world of tripods. One of its latest supports is from the Equinox range, and like all 3 Legged Thing tripods, it has a human name. So, say hello to Albert.

For many, Albert may be the perfect tripod. It folds down to just 41cm, which makes it great for travelling, but extends to a huge 179cm. It's quite heavy at 1.85kg, but its carbon-fibre legs feel strong and sturdy.

With such a height range, you might expect Albert to be a little wobbly on its feet, but the five-leg sections have minimal flex, and much of the extra height comes from the centre column, which itself has three sections. The huge twist leg-locks operate with a half twist, and two or even three can be unlocked at a time, making the tripod quick to set up.

The specs claim that with the legs at their widest 80° angle, it can support a weight of 10kg. We didn't have a camera-lens combination that was anywhere near this heavy, but it can easily cope with a pro DSLR and a 70-200mm lens. To minimise any flex it's best to keep the centre column down, but that extra height can still certainly be useful.

Verdict

Sturdy but compact, with a huge maximum height, the 3 Legged Thing Equinox Albert is a versatile tripod that is at home in the studio as it is out in the landscape. It may not be the lightest to travel with, but as an all-round solution it's a great choice.

Monopod Leg

One of the legs can be unscrewed and a tripod head attached so it can be used as a monopod.

Head clamp

The clamp from the AirHed 360 head can be unscrewed and attached directly to the tripod, in place of the centre column.

D-ring

On the base of the centre column is a ring to attach extra ballast or a strap.



Amateur
Photographer
Testbench
GOLD
★★★★★

ALSO AVAILABLE: AIRHED 360 KIT

AirHed 360 head

£149, www.3leggedthing.com/airheds/airhed-360.html

The Equinox Albert tripod is also available in a kit with the AirHed 360 ball head for £399. This is made from aircraft-grade metal alloy and comes with a detachable pano-clamp. This clamp can rotate through 360°, with markers on the side showing the rotation. A bubble level is included on the clamp, meaning you can always get level shots, and the clamp is compatible with Peak Design and Arca Swiss plates. It is a solid, well-made head. All that's missing is friction control.



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LumeJet's new online printing service uses its home-grown photonic technology with conventional photographic paper

ONE OF the ironies of modern photography is that while our cameras are capable of better image quality than ever before, fewer and fewer photos ever make it into print. Instead, we're more likely to share our images electronically, then leave the files languishing on a hard disk.

Printing at home can be a pain, but fortunately there are plenty of websites where you can upload your images and order prints. One recent addition to the ranks is LumeJet, with a web-based service that promises super-fine detail and accurate colour by printing onto Fujifilm Crystal Archive DPII photographic paper using its own custom-designed three-colour RGB digital print head at 400 dots per inch. The service is aimed at serious photographers, and the firm promises that it won't artificially enhance or modify your image files. Plenty of print sizes are available, from 8x6in to panoramics up to 39in (1-metre) wide.

Ordering is straightforward – go to the LumeJet website and create a user account, select your print size and paper finish, upload your files, and add each print to your shopping basket when ready. I found that the site can feel rather sluggish at times, so some patience is required. Editing tools are limited too, so it's best to crop your pictures to the right aspect ratio first. If an image's output resolution drops below 180ppi, you'll get a warning that the quality may not be up to scratch.

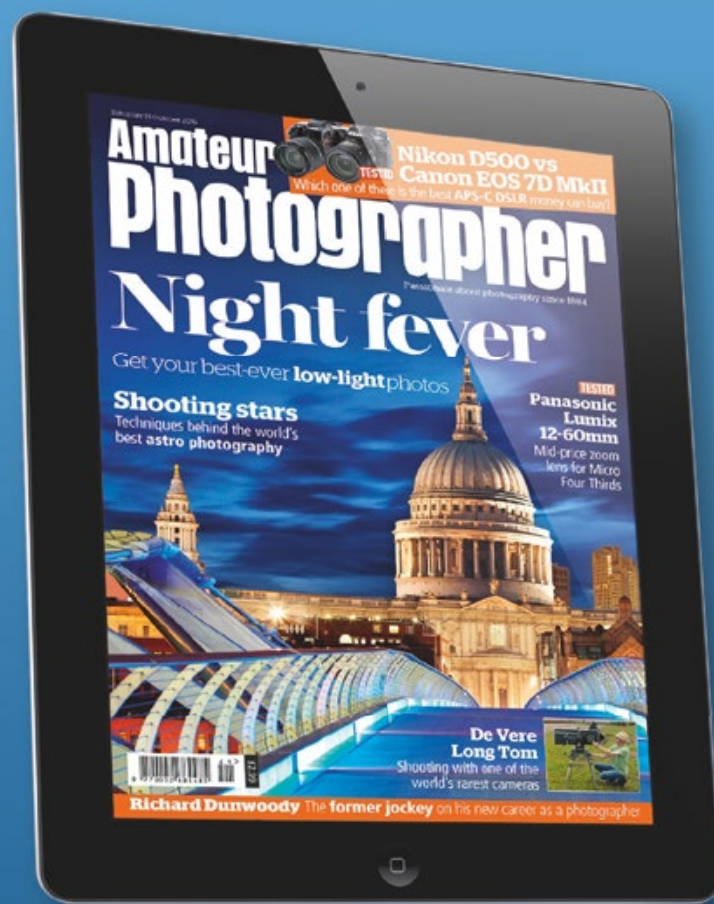
I ordered prints on each available paper type and in both black & white and colour. They arrived in just a couple of days, individually wrapped in tissue paper and a plastic sleeve. Print quality is excellent, with vibrant colours true to the original files and slightly warm-toned monochrome. I preferred the lustre paper, with matte a close second. Prices are rather high compared to alternative services, but there's absolutely nothing to complain about in terms of presentation or quality.

Andy Westlake



Amateur Photographer

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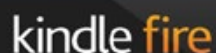


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At a glance

£699 body only

- 16-million-pixel Four Thirds sensor
- ISO 100-25,600 (extended)
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- Fully articulated touchscreen
- 5-axis in-body image stabilisation
- Dust and splash-proof construction
- 4K video recording
- £799 with 12-60mm lens

Panasonic Lumix DMC-G80

Andy Westlake tests Panasonic’s brand-new SLR-style Micro Four Thirds camera for enthusiast photographers

For and against

Effective in-body stabilisation that works with all lenses

Extensive external controls are highly customisable

Very good image quality for both stills and video

Super-quiet, discreet shutter

Default set-up doesn’t make best use of camera’s controls

High ISO image quality lags behind APS-C peers

Somewhat bland design

Data file	
Sensor	16-million-pixel Four Thirds MOS
Output size	4922x3448
Focal length mag	2x
Lens mount	Micro Four Thirds
Shutter speeds	60sec-1/4000sec + bulb, 1-1/16,000 sec (electronic)
ISO	ISO 100-25,600 (extended)
Exposure modes	PASM, iAuto, scene, effects
Metering	Multi, centreweighted, spot
Exposure comp	±5EV in 1/3 steps
Continuous shooting	9fps with fixed focus; 6fps with AF
LCD	3in, 1.04-million-dot touchscreen
Viewfinder	2.36-million-dot OLED, 0.74x ma
Video	4K (3840x2160) 30fps
AF points	49
External mic	Yes, 3.5mm stereo
Memory card	SD, SDHC, SDXC (UHS-II)
Battery life	900 shots (ECO mode)
Power	DMW-BLPC12-PP Li-ion
Dimensions	128.4x89x74.3mm
Weight	505g (with battery and card)

Panasonic’s G series is the oldest of all mirrorless camera lines, with the Lumix DMC-G1 being the very first camera of the type back in 2008. The latest G80 is, despite its numbering, recognisably a direct descendent of the G1, with a DSLR-inspired design including a central electronic viewfinder and a fully articulated LCD. However, the G80 has the distinction of being Panasonic’s first DSLR-style CSC to include in-body image stabilisation – a feature the firm has previously only put in its flat-bodied GX-series cameras. Indeed, it turns out that the G80 is a significant step up from last year’s G7, which perhaps explains the numbering (although the rangefinder-style GX80 is a class below the GX8, so work that one out). The G80’s dust and

splash-proofed body feels more substantial due to a magnesium-alloy front plate, and a new economy mode promises a battery life of 900 shots per charge – huge for a CSC, and potentially competitive with many DSLRs. The G80 also gains a new super-quiet shutter similar to the GX80’s, but with an electronic first-curtain option that should eliminate image blurring from ‘shutter shock’. Altogether, this makes the G80 look like a very intriguing prospect, especially as it comes to market at a very competitive £699 body only, or £799 with the 12-60mm f/3.5–5.6 OIS lens that offers an unusually useful range for a kit zoom. It’s an impressive piece of kit, and on paper, at least, looks like it should be a serious competitor to Olympus’s popular OM-D E-M5 II.



One big advantage of Micro Four Thirds is telephoto 'reach'. This was shot at the long end of the Panasonic 100-300mm lens 1/80 sec, f/5.6, ISO 3200

Features

The G80 shares a lot of its innards with the smaller GX80 – a camera that I liked a lot when I reviewed it earlier this year (AP 28 May). It uses the same 16-million-pixel Four Thirds sensor, which does without an optical low-pass filter to maximise resolution. This brings a standard sensitivity range of ISO 200-25,600, with an extended ISO 100 option also available, although at the risk of clipping highlight detail.

The electromagnetically driven shutter unit is borrowed from the GX80, with a speed range of 1/4000sec to 60secs, plus bulb. But thanks to increased acoustic damping from the G80's more substantial body, it's noticeably quieter (Panasonic says the difference is 4dB). Enable the electronic first-curtain setting and it's even softer-sounding than the

E-M5 II's shutter, which is quite something, although the top speed is reduced to 1/2000sec. Switch to the fully electronic shutter and the camera can be silent, with a top speed of 1/16000sec but a risk of seeing image distortion due to rolling shutter effects.

In continuous mode the G80 can shoot at 9 frames per second with focus fixed at the start of the burst, which a few years ago would have seemed ridiculously fast but is now fairly average. If you want the camera to adjust focus between frames, this slows down to 6fps, but that's still competitive with similarly priced DSLRs.

Unlike many of its competitors the G80 has a small built-in flash that pops-up out of the viewfinder housing. This can be used in TTL or manual modes, with first or second-curtain sync, but sadly it can't be used for wireless

control of external units. Behind it is a hotshoe to take Micro Four Thirds-dedicated flashguns, which you'll need for more creative lighting.

For the more experimental photographer, there's a huge array of additional features on board to get your teeth into. These include in-camera creative image-processing filters, which can be used in PASM modes with the filtered JPEG saved alongside a raw file; focus and aperture bracketing; multiple exposure; time-lapse shooting and stop-motion animation; and in-camera raw development. Indeed, it's difficult to think of anything much the G80 can't do.

Panasonic's new Eco mode promises 900 shots per charge from the same DMW-BLC12E battery that was used in many older G-series cameras, and

previously specified for 350 shots per charge in the G7. It works very much like Olympus's Quick Sleep mode: when the rear screen is set to show a status panel rather than live view, the camera will turn itself off after a few seconds unless the viewfinder proximity sensor is triggered. Unfortunately, this means it has exactly the same problem – the power-saving sleep mode won't necessarily kick in when the camera is hanging on a strap in front of your chest or by your side, as this fools the eye sensor into keeping the camera active. But on a more positive note, the G80 wakes up quickly from the power-save mode when you want to use it again.

As standard for Panasonic, the G80 has an impressive video specification. It can record 4K video (3840x2160) at up to 30fps, with a bit rate of



In good light the Panasonic G80 gives well-judged exposures. 1/250sec f/11 ISO 200



Stacked composite

Single frame at f/2.8



4K Photo and 4K Post Focus

PANASONIC'S 4K Photo mode is included on the G80, giving some really useful options for shooting at 8MP resolution and 30fps without taking up too much card space. It includes the clever pre-burst mode that records 1 second of footage before and after the shutter button is depressed, making it easier to capture peak action (although at the expense of battery life).

There's also 4K Post Focus, which allows focus to be adjusted after shooting by tapping the screen: previously I've found this to be more technically clever than practically useful. However, it's now joined by an interesting in-camera focus-stacking mode that allows the generation of composite images with extended depth of field after shooting.

Unfortunately, this is limited to using a minimum shutter speed of 1/30sec, which means it selects overly high ISOs too often. It's also occasionally prone to giving stitching errors between focus planes, so while it's fine for small output sizes and casual use, it's not quite a serious photographic tool. But credit to Panasonic – it's a good idea and will doubtless improve in future cameras.

➤ 100Mbps and 4:2:2 8-bit colour output. Alternatively, full HD movies can be recorded at up to 60fps. The SD card slot is UHS-II compatible to handle the high data rates required. There's a built-in microphone socket and a host of video-friendly features, including focus peaking, zebra-pattern overexposure warning, on-screen sound-level meters, and two video-specific Gamma presets. But it's the combination of 4K recording, in-body IS and external microphone compatibility that should really turn amateur videographers' heads.

In body IS/Dual IS

The G80's sensor is mounted onto a 5-axis in-body image-stabilisation system that Panasonic says is improved from the GX80's, giving up to 5 stops of shake compensation. This will work with any lens, so will stabilise any of Olympus's Micro Four Thirds lenses, or indeed legacy lenses used on mount converters. In the latter case the camera will prompt you to enter the focal length when you turn it on.

When an optically stabilised lens is mounted the two systems work together at the same time for maximum effect. However, this doesn't work with some of Panasonic's oldest lenses, perhaps most notably the Lumix G Vario 100–300mm f/4–5.6 OIS, which revert to purely optical stabilisation. Then again, in-lens stabilisation is usually much more effective than in-body at long focal lengths. Olympus's recent optically stabilised lenses aren't compatible with Panasonic's Dual IS, either.

In use, the G80's IS system works very well. I was able to get consistently sharp results at shutter speeds as low as 1/15sec at the telephoto end of the 12–60mm kit zoom, or 1/4sec at wideangle, which places it towards the top end of the market.

Build and handling

The G80 continues much the same DSLR-style design as previous G-series models, but it feels rather better made, and much less plasticky than the G7. In particular, the twin control dials feel much more positive, and this translates to a camera that's far nicer to use. Panasonic has also done some cosmetic redesign too, so while the two cameras have almost exactly the same layout, the G80 looks more sculpted and purposeful than its distinctly 'plain-Jane' predecessor.

Indeed, with a deep grip and lots of external controls, it fits really nicely in your hand and can be very pleasant to shoot with. With none of the retro affectations of many of its rivals, it's a camera that you can happily carry around all day in your right hand, and one that balances well with long telephoto lenses. The caveat is that Panasonic's somewhat quirky default set-up won't suit everyone.

Out of the box, both front and rear control dials do the same thing in all exposure modes but manual, where they control shutter speed and aperture. But if you're prepared to delve into the menu, either can be set to control exposure compensation directly in



Panasonic's Dual IS has kept things sharp here. 1/25sec, lens set to 60mm

program, aperture priority or shutter priority modes, which always seems more sensible.

Pressing the (unlabelled) Fn11 button in the middle of the thumb dial temporarily repurposes the two dials to control ISO and white balance. This is a really useful shortcut to have, so it's a pity this button is so difficult to reach without a significant rearrangement of your grip on the camera. I shifted this function on to the much more accessible top-plate Fn1 button, which is easier to press and normally brings up an exposure compensation and bracketing screen.

For focus-area selection Panasonic expects you to use the touchscreen, even when viewing through the EVF. I'm sure this works for many photographers, but I always end up resetting the focus point with my nose, which is annoying, to say the least. You can turn off touchscreen focus-point selection in the menus, but then you're faced with having to press two buttons on the D-pad – left, then down – before you can even start to move the focus area, which is infuriating. Diving into the menu allows you to repurpose the D-pad to move the focus area directly, but then you lose the functions assigned to the direction keys. To compensate I set the aforementioned Fn11 button to control AF area selection mode.

Once you've got the G80 set up to your liking, though, it can be a

great camera to shoot with. The front and rear dials are both really well placed, and complemented by dedicated drive and focus-mode switches, which I'd love to see on more mirrorless models. The touch-sensitive on-screen Q menu lets you quickly change most other key settings, and can be customised to your personal preferences too. Indeed, Panasonic's touch interface is one of the best in the business.

Viewfinder and screen

One area where mirrorless cameras have come on in leaps and bounds recently is their viewfinders, and the G80's EVF is very impressive. It uses a 2.36-million-dot OLED unit with 0.74x equivalent magnification, which is larger than the viewfinders of many full-frame DSLRs, and indeed most of its rivals at a similar price. You can choose to display a huge amount of information, including electronic levels and a live histogram. Alongside a conventional depth of field preview, Panasonic also offers a shutter-speed preview that allows you to pre-visualise any blur effects before taking the shot.

On the back you'll find a fully articulated touchscreen, which can be set to face at almost any angle – up, down, left, right or forwards. Alternatively, you can fold the panel to face in against the camera body, to protect it from scratching. This type of

Focal points

Impressively specified for both stills and video, the G80 is better built than the older G7

Drive-mode dial

Alongside the usual single, continuous and timer modes, this finds room for 4K Photo, 4K Post Focus and intervalometer positions.

Tripod socket

This is placed in line with the lens but right at the front of the body, to make space for the IS unit. This might cause problems with some tripod quick-release plates.

Focus-mode switch

This allows easy selection between manual focus, single shot autofocus and continuous AF.



Connectors

On the camera's side are micro HDMI and micro USB ports, alongside a 2.5mm remote control connector and 3.5mm stereo microphone jack. The latter partially hinders the movement of the screen.

Built-in flash

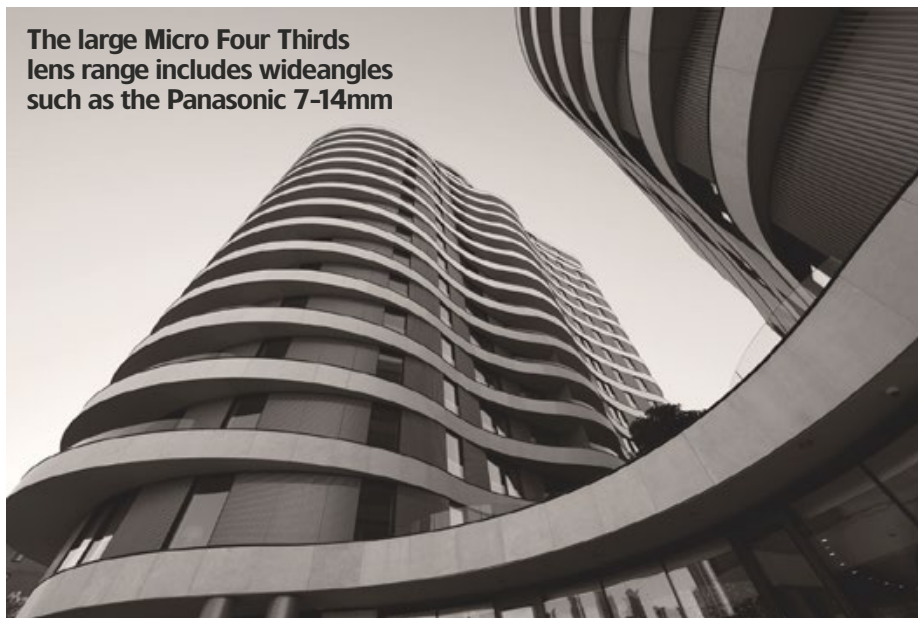
The small pop-up flash is placed in front of the hotshoe, which accepts more powerful dedicated external units.

Card slot

As you'd expect at this level, there's only a single SD slot, but it accepts high-speed UHS-II cards that have an additional row of contacts for faster data transfer.



The large Micro Four Thirds lens range includes wideangles such as the Panasonic 7-14mm



➤ screen is more versatile than the tilt-only type, but slower to use. It's sharp and bright, making it easy to see even in sunshine. Both the LCD and viewfinder have extensive brightness, contrast and colour adjustment controls, although Panasonic persists in making those for the EVF almost impossible to find, by only displaying them when using it to view the menus.

Autofocus

Autofocus uses Panasonic's usual combination of contrast detection and Depth from Defocus (DFD), which in short makes the G80 one of the best-performing of all mirrorless models. It may not quite match the excellent focus tracking of the Sony Alpha 6300, but it copes admirably with almost any subject, even in vanishingly low light.

Panasonic includes an extraordinary array of focus area modes – indeed, probably more than most photographers will know what to do with. They range from a pinpoint AF mode for precision focusing on a small area of the frame, to a custom multi mode that allows you to instruct the camera to use selected focus points from a 7x7 grid covering almost the entire frame. More usefully, there's a face-detection mode that can specifically focus on your subject's eyes.

Switch to manual focus and Panasonic offers an array of aids for nailing correct focus. With native Micro Four Thirds lenses there's a basic focus distance scale, along with magnified view and peaking displays. These can be combined, and will automatically appear when you turn the focus ring. When using adapted lenses the focus scale

disappears, but the other focus aids can be called up by pressing the AF mode button.

Performance

In practical use, the G80 turns out to be a very capable performer. It's fast and responsive in all aspects of its operation, and I never found that it got in the way of the shooting process, which isn't something you can say of all cameras.

In terms of image quality, the G80 gives superb results in sunny blue-sky conditions, with plenty of detail and great-looking colours. In duller situations it's less consistent, with a tendency to underexpose and give too-cool an auto white balance. But one of the great advantages of full-time electronic viewing is that you can usually spot potential exposure errors before shooting and compensate accordingly. Panasonic's well-implemented in-camera raw conversion allows you to make corrections after shooting, too.

Detail is very good at sensitivities up to ISO 800, and easily sufficient to make a sharp A3 or 16x12in print. Higher settings up to ISO 6400 are perfectly usable at smaller output sizes, and while Panasonic's in-camera processing JPEG gives something of a watercolour look, more detail can be recovered using careful raw processing. However, I wouldn't venture much beyond this as noise becomes increasingly problematic.

As usual from Panasonic, 4K video quality is very good, and the in-body stabilisation does a great job of smoothing out movements from handheld shooting. Indeed, this is one of the G80's biggest strengths – it's one of the best stills/video hybrid cameras around.



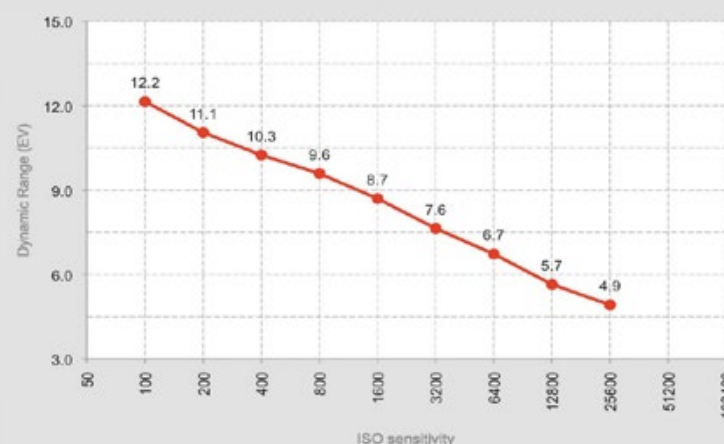
Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

THE Panasonic Lumix DMC-G80 brings no real surprises in terms of image quality. Results are very similar to the GX80 before it, which uses the same sensor and also forgoes an optical low-pass filter. It can't quite match the best current APS-C cameras for dynamic range or noise when compared ISO-to-ISO, but it equals or surpasses 1in-sensor compacts, which many photographers find give perfectly acceptable image quality.

It's also worth noting that the G80's effective in-body IS means that, depending on whether your subject is moving, you may not need to use such high ISOs all the time.

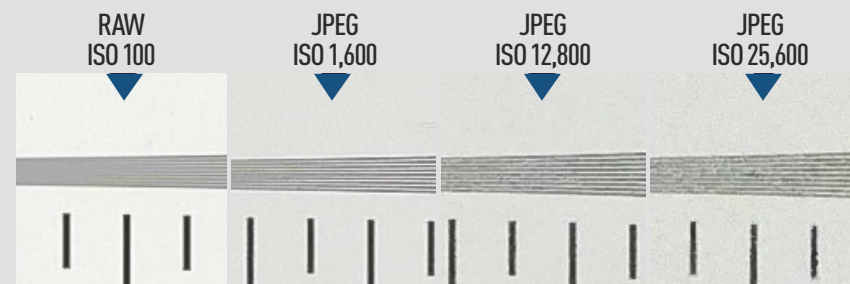
Dynamic range



The G80 gives fairly typical dynamic range measurements for a Micro Four Thirds model in our Applied Imaging tests. It can't quite match most APS-C cameras at low ISOs, although with readings above 11EV at ISO 100 and 200 there's still some scope for recovering extra shadow detail from raw files. At ISO 1600 a figure of 8.7EV indicates that the camera's files should still give good detail rendition through the full tonal range, but will have little scope for further manipulation. Beyond this, things get marginal, as the ISO 3200 and ISO 6400 readings indicate increasing noise, particularly in shadow areas. The two top settings have very low readings indeed.

Resolution

Below we show details from our resolution chart test pattern (right). Multiplying the number beneath the lines by 200 gives the resolution in lines per picture height.



In JPEG mode the G80 can cleanly resolve around 3200 lines/picture height, which is a pretty good result from a 16MP sensor. This figure drops only slowly as the sensitivity setting is raised, to 3000l/ph at ISO 800 and 2700l/ph at ISO 6400. But it drops more noticeably at the top two settings as noise overwhelms the image. Switch to raw and you can eke out even more detail, with around 3400l/ph at ISO 100, but a concomitant risk of imaging artefacts such as aliasing and colour moiré.

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



JPEG ISO 100



JPEG ISO 400



JPEG ISO 1600



JPEG ISO 6400



JPEG ISO 12,800



JPEG ISO 25,600



At low sensitivity settings of ISO 100 and 200, the G80 gives clean, detailed images with very little noise. Fine, low-contrast detail deteriorates visibly on increasing to just ISO 800, but you'll need to be looking very closely at your pictures to see this. From ISO 1600 and above JPEGs take on an increasingly processed watercolour look, but should still be just fine for small prints or online social media use. ISO 12,800 is probably a step too far, though, while ISO 25,600 is just plain ugly, with blotchy colour noise and very little detail. It's much the same story in raw, too, although careful noise reduction can retain a touch more detail. Images look great at low ISOs, but noise increases monotonously as the sensitivity is raised. Again, ISO 6400 is probably about as high as you'll really want to go.

The competition



Olympus OM-D E-M5 II

Price £750 body only
Sensor 16.1MP Four Thirds
ISO 100-25,600 (extended)
Continuous shooting 10fps
Reviewed 21 March 2015

★★★★★



Fujifilm X-T1

Price £800 body only
Sensor 16.3MP APS-C X-Trans
ISO 100-51,200 (extended)
Continuous shooting 8fps
Reviewed 15 March 2014

★★★★★



Sony Alpha 6300

Price £925 body only
Sensor 24.2MP APS-C
ISO 100-51,200 (extended)
Continuous shooting 11fps
Reviewed 16 April 2016

★★★★★

Read the full tests of these cameras at www.amateurphotographer.co.uk/reviews

Verdict

PANASONIC'S DSLR-style models have often seemed uninspired, with little to mark them out from the crowd, but the G80 is a very different proposition. Its small weather-sealed body feels great in your hand, while the in-body image stabilisation and quiet, low-vibration shutter make it much easier to get sharp shots in marginal conditions. Last but not least its 4K video recording is notably superior to its closest rival, the Olympus OM-D E-M5 II.

Indeed, while the E-M5 II's cute retro styling may appeal to many photographers over the bland-looking G80, in other regards the G80 is the more practical camera. The big grip makes it nicer to hold, especially with larger lenses, and Panasonic's clear on-screen interface and logical menus stand in contrast to Olympus's over-complexity. I'm not a huge fan of Panasonic's default control set-up, but the G80 is so configurable that most photographers should be able to adapt it to suit their preferences. Panasonic has integrated touchscreen operation especially well, while still including a full complement of physical controls.

Most importantly, in use the G80 behaves very well indeed, with fast, reliable operation. Like other mirrorless cameras it works equally well whether you're using the electronic viewfinder, or exploiting the articulated screen to shoot at unusual angles. The



image quality is very good, with plenty of detail and low noise at ISOs up to 800, and quite usable images as high as ISO 6400. Technically, you'll get better results from a larger sensor, but on the other hand, the G80 allows you to make use of the wide range of small, high quality Micro Four Thirds lenses. Its accompanying 12-60mm lens gives a really useful zoom range too.

Overall, I'd have to say that the G80 is Panasonic's best Micro Four Thirds camera yet. Its built-in image stabilisation gives it the edge over its big brother, the GH4, and compared to the smaller GX80 it has a better viewfinder and screen. If you want to shoot high-quality video as well as stills, it's one of the most capable cameras for the price.



FEATURES	9/10
BUILD & HANDLING	8/10
METERING	7/10
AUTOFOCUS	8/10
AWB & COLOUR	8/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	9/10

SONY



α7s II

Full-frame, ultra-sensitive



Spectacular detail captured in the darkest of light conditions, with ISO up to 409600, 5-axis in-body stabilisation, extra-wide dynamic range and internal 4K recording.

Introducing the α7s II from Sony

4K

Portrait Mode simulates the shallow depth of field of a fast lens on a DSLR, and can produce pleasant results with human and static subjects alike



iPhone 7 Plus

Is the dual-camera technology on Apple's latest smartphone a taste of the future, and worth upgrading for? **Lars Rehm** finds out

Ordering a brand-new iPhone can be a frustrating affair. Overwhelming demand in the first weeks after launch usually leads to extended waiting times and very limited in-store availability. This time around, however, I was lucky. While visiting Photokina in Cologne, Germany, after Apple had launched the seventh generation of its smartphone, a batch of iPhone 7 Plus devices arrived at the local Apple Store. I was able to reserve one online and pick it up the next morning. Since then, the iPhone 7 Plus has been the only camera I have used. I have taken thousands of pictures and video clips in all modes and settings, when out with friends, exploring the outdoors, wandering through the city and on a trip to New York, among other occasions. During this time I have found that the phone's much-hyped dual camera is not without its flaws, but in spite of this, the iPhone 7 Plus has quickly become my favourite mobile photography device for a number of reasons.

In general use, and when editing images, the iPhone 7 Plus works just as smoothly and as swiftly as its predecessors, and thanks to the full-metal body and minimalist design, it also offers the same premium look and feel. In my opinion, the new matte-black colour option looks especially good. It's definitely as prone to scratches and 'dings' as most metal phones, so a protective case is a smart investment. As a bonus, a case offers a more secure grip than bare metal when the phone is used as a camera.

For a device with a 5.5in display, the iPhone 7 Plus feels, and actually is, big. As a smartphone user I prefer the smaller iPhone 7, but as a photographer the Plus version is definitely the way to go. Not only are images and videos nicer to view and easier to edit on the larger 5.5in display, but also Apple tends to reserve its best camera technology for the larger Plus model. This time around it is Apple's new dual-camera technology that is exclusive to the Plus version.



Images and videos are easier to edit on the iPhone 7 Plus's 5.5in display than on the iPhone 7's

➤ Not without its flaws

The iPhone 7 Plus is not the first smartphone with a dual camera, but it is the first to feature a longer lens next to the standard wideangle. An optically stabilised 12MP camera module with 28mm-equivalent focal length is accompanied by a second camera. This also has a 12MP resolution but a longer 56mm lens, offering a 2x zoom factor. In the camera app, you can now switch between the two lenses by tapping the new zoom button. Combined with digital zoom, the iPhone 7 Plus camera can zoom up to 10x, using a virtual dial.

So how does it work in practice? As you would expect from Apple, the ergonomics of the app work very well. Switching between lenses and dialling in digital zoom work smoothly, without any lag or delay. However, the dual camera essentially comes with two prime lenses, and not a conventional zoom lens. This means that, as soon as you venture away from the 28mm or 56mm settings, digital zoom is applied to one of the two lenses, resulting in pixelation and lack of detail. If image detail is a concern at all, it is recommended to stick with either 28mm or

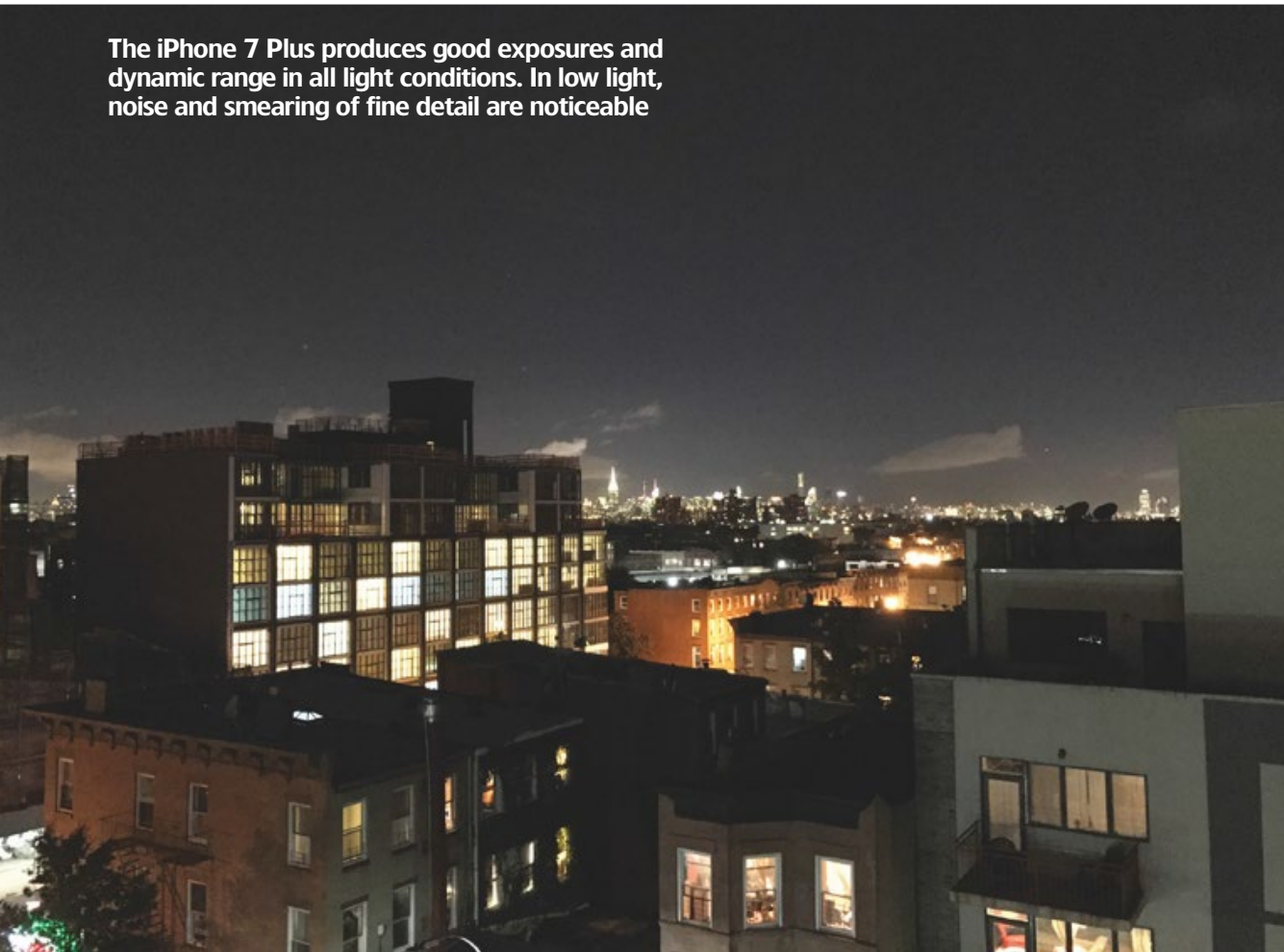
56mm, which of course doesn't give you the same flexibility as a 'real' zoom lens.

Another, quite serious, limitation of the dual camera is its behaviour in low light. While the wideangle camera comes with a fast f/1.8 aperture and optical image stabilisation, the longer lens has to make do without the latter and channels the captured light through a much smaller f/2.8 aperture, which means that in lower light it's taken to the limits of exposure and image noise much quicker.

Apple's solution to this problem is a compromise that won't be liked by everyone. The dual-camera zoom works as described above in bright light and well-lit interiors. As soon as the light gets dimmer, the tele lens is deactivated and when switching to the 2x zoom setting the camera software applies digital zoom to the wideangle instead. As you would expect, the resulting images show strong pixelation and little detail when viewed at larger sizes, just as when using digital zoom on any other smartphone. Currently, the only way of forcing the phone to use the longer lens in low light is to shoot with Adobe's Lightroom Mobile app. That said, the tele-lens images taken with Lightroom in low light tend to show strong underexposure and noise, which explains Apple's approach in the stock app.

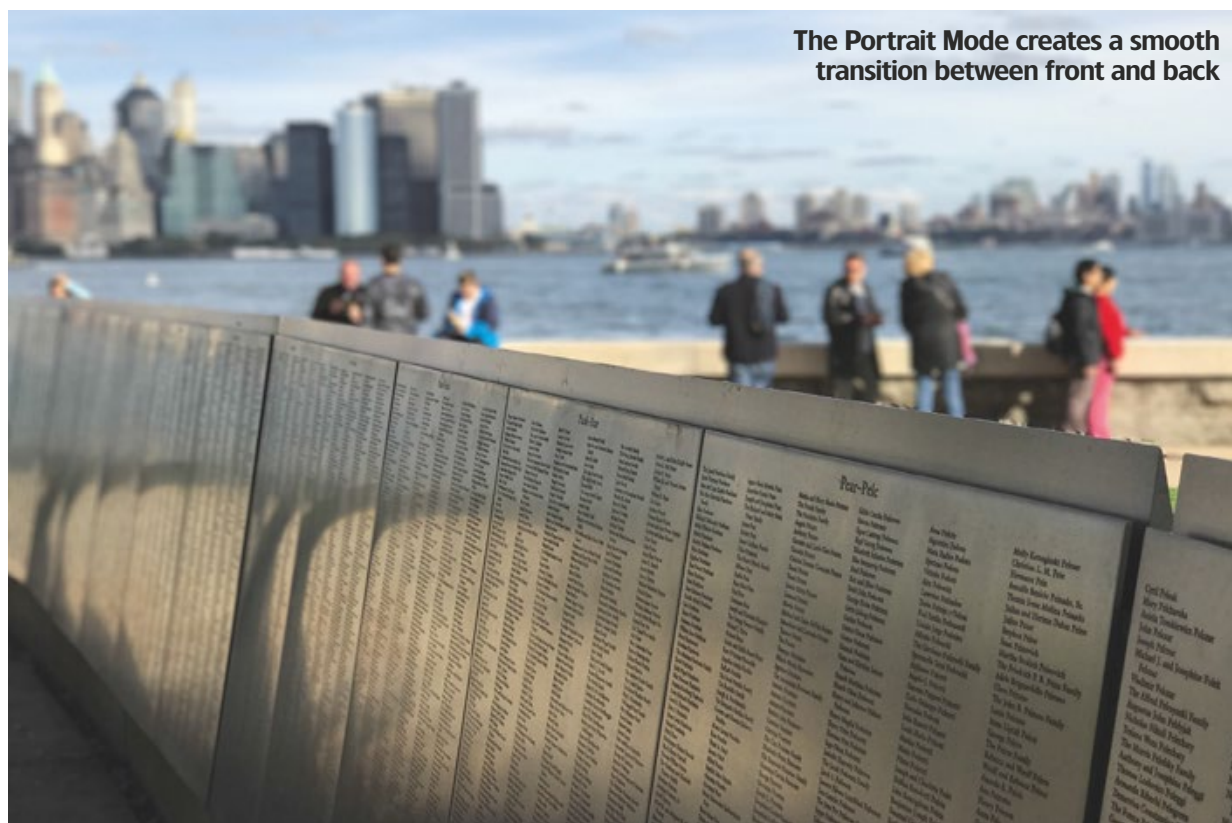
Lightroom offers another advantage over the stock camera app, though. It makes use of the iPhone's newly introduced ability to record raw image files in DNG format. Don't expect too much leeway in terms of highlight dynamic range, but you can squeeze a tiny amount of extra detail out of the images or correct the white balance when necessary. Unfortunately, DNG files captured with Lightroom do not appear in the iPhone's camera roll and currently the only way of transferring them to a PC or Mac is by syncing with the Lightroom Desktop application, which requires a subscription to Adobe's Cloud service.

The iPhone 7 Plus produces good exposures and dynamic range in all light conditions. In low light, noise and smearing of fine detail are noticeable



Portrait mode

IN ADDITION to the ability to zoom, the dual camera's second headline feature is a Portrait Mode that can distinguish between objects in the fore and background, and blurs the latter digitally, simulating the shallow depth of field you would expect from a fast lens on a DSLR. This mode has been implemented on other dual-camera smartphones before, but the iPhone generally does a better job at creating a smooth transition between front and back, and the 56mm lens offers a more pleasant angle of view for portrait shots than its wideangle counterparts. The mode can get confused by more complex scenes, but despite the occasional imperfections, I have found myself using it quite frequently when taking pictures of people. You can also set the mode to save a standard version of the image, so you are not stuck with the 'bokeh' image when the results did not turn out to be quite as good as expected.



The Portrait Mode creates a smooth transition between front and back

The tele lens lets you get closer to the subject when using the iPhone's excellent panorama mode



The dual-camera zoom works well in bright light

Considerations

Looking at the dual-cam technology, it's fair to say I was at first sceptical when using the iPhone 7 Plus in the field. However, the advantages in good light quickly made me forget the limitations in dimmer conditions. The longer focal length of the tele lens provides a

more favourable angle of view and perspective in many situations, especially when shooting portraits and people. It also allows you to capture the main subject larger in the frame, without sacrificing any image resolution, in those frequent situations when you simply cannot get as close as you would like.

When travelling, the narrower angle of view lets you cut fellow tourists out of the frame when capturing busy locations, which is something that is often not achievable with standard smartphone lenses, and in general the iPhone's 56mm lens often allowed me to capture a frame that was much closer to what I wanted. Some minor cropping to optimise the final result can still be beneficial, but it has much less of a negative impact on image quality than when shooting on a wideangle lens. This is also an important consideration for those who like posting on image-sharing services that often require some degree of cropping.

The narrower angle of view is not only a useful tool when shooting standard exposures, but also when capturing panorama images and shooting video. Thanks to the iPhone's excellent electronic image stabilisation, the latter produces surprisingly smooth footage, despite the lack of an optical image-stabilisation system in the longer lens.

AP



Verdict

YOU should probably think of the Apple iPhone 7 Plus dual-camera as two interchangeable prime lenses, rather than a zoom, the longer of which is of limited use in low-light conditions. The system is noticeably still a first-generation product and even Apple has not been able to bend the laws of physics, leaving considerable room for improvement.

However, thanks to the much increased photographic flexibility in bright light and the fun-to-use Portrait Mode, the Apple variant is still the most useful dual-cam set-up we have seen so far, and a definite step in the right direction. I have enjoyed shooting with it more than with any other smartphone camera and I am looking forward to further exploring its capabilities in the coming months. If there is one reason not to recommend the Apple iPhone 7 Plus to any mobile photographer, it's the rather steep price point of £719 for the 32GB base model.

However, if you're willing to spend this sum on a smartphone, the iPhone 7 Plus offers you more creative possibilities than any current competitor.

**Amateur
Photographer
Testbench
Recommended**
★★★★★

Using the dual-cam's tele lens and holding the iPhone above my head allowed me to get this clean shot



ROUND TWO
NOW OPEN!



AFOY

Amateur Filmmaker of the Year competition

MORE THAN
£13,000
IN PRIZES
TO BE WON!

Your chance to enter the UK's best competition for budding amateur filmmakers

ROUND Two of our Amateur Filmmaker of the Year (AFOY) competition for 2017 is now open. AFOY challenges you to get creative with your filmmaking, and gives you the opportunity to win some fantastic prizes worth more than £13,000 in total.

The competition is split into three rounds, each with its own

theme: Travel, Environment and People. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera, and the content and editing are up to you – so long as it fits the round's theme (see below).

Visit www.thevideomode.com to view the top videos, as well as

the scores and a leaderboard for the overall competition. The winner will be the entrant with most points after three rounds, who will win the overall prize and the title Amateur Filmmaker of the Year 2017.

Round Two (Environment) is open now and when entering, make sure you fulfil the brief.

Round Two: Environment

What does the environment mean to you and do you think on a local or global scale? Try thinking about your interior environment in your home or at work. Alternatively, consider your garden or another environment that is close to you. The choice is yours!

Rounds and dates Below is a list of the rounds, their themes and the dates you need to know. To view the results, visit www.thevideomode.com. Don't forget you will also be judged on creativity and technical excellence.

Theme	Opens	Closes
Round One: Travel	1 Sept	31 Oct
Round Two: Environment	1 Nov	31 Dec
Round Three: People	1 Jan	28 Feb

The overall winner will be announced in March 2017

Prizes Enter to win your share of prizes worth more than £13,000!

Round One Winner
Canon XC10+
Directional Mic DM-E1
Worth £2,000
Runner-Up
Canon LEGRIA Mini X
Worth £300

Round Two Winner
Canon EOS 7D Mark II, EF 24-105mm
f/4L IS USM, EF 50mm f/1.8 STM and
EF-S 10-18mm f/4.5-5.6 IS STM
Worth £2,475
Runner-Up Canon Directional Mic
DM-E1 Worth £274.99

Round Three Winner
Canon EOS 5D Mark III and EF
24-105mm f/4L IS USM
Worth £3,199
Runner-Up
Canon Directional Mic DM-E1
Worth £274.99

Overall prize Canon EOS C100 Mark II and 24-105mm Worth £4,625

Visit www.thevideomode.com/afoyenvironment
to send us a link to your short film and to view the full terms and conditions

THE VIDEO MODE

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Canon

TechSupport

Email your questions to: apanswers@timeinc.com, Twitter @AP_Magazine and #AskAP, or Facebook. Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

Old-camera capacity



Q When I bought my Panasonic Lumix DMC-FZ8 in 2007, the largest-capacity SD cards offered less than 1GB. Now, it seems, the smallest available is 4GB! Would such vast storage capacity harm my old camera? Long before I got my Panasonic, I got an Itores Macrowider, and I've found it useful when scenes were too confined for the zoom's 36mm-equivalent focal length. Again, would using this be harmful to the camera?

Bill Houlder

A I have an 8MB (megabytes, not gigabytes) card. When SD cards were first launched, there was widespread speculation about why anyone would ever need a 2GB card, which was predicted at a time when 32MB was generous. Your FZ8 can happily take SDHC memory cards up to 32GB in capacity, but larger capacity SDXC cards won't work properly. There is no problem using an accessory lens on the end of the camera lens, so long as it doesn't physically obstruct or cause mechanical stress to the lens.

Prime mover

Q I am new to photography, and a photographer friend of mine informs me that a good lens to start with (other than the kit lens that came with my Nikon D5300, which is an AF-P DX Nikkor 18-55mm f/3.5-5.6G VR) would be a prime lens. I want to invest in a set of good lenses, so after a prime lens a decent telephoto is on my list. Why is a 50mm prime lens better than the standard lens set to 50mm? Is there a particular time when a prime lens would be used – for example, shooting fast-moving action?

Ivan Endicott

A A prime lens is, optically, a less complicated design than a zoom lens and can often feature a brighter maximum aperture, which can be good for creativity. Being less complex, prime lenses can be (but are not always) sharper, offer more contrast and have fewer aberrations. However, you need to be aware that some primes are better than others. There is a belief that a prime lens, as it has no convenience of a zoom, makes you work and think harder when framing your shots. In other words, a prime *could* make you a better photographer. A bright prime lens with an aperture of f/2 or smaller will let you select a faster shutter speed, which is better for freezing action.

Specs and EVFs

Q If you use reading glasses, as I do, should you leave them on or take them off to look through an electronic viewfinder (EVF)? For a normal optical viewfinder I take my spectacles off, but as I haven't used an EVF for more than ten years (when my eyes worked better than they do today) I am wondering, if I buy an Olympus OM-D E-M1, whether I'll be forever taking them off and putting them on as I am when looking between the optical viewfinder and control panel displays on my Olympus E-5?

Ivor

A You can treat an EVF in very much the same way as a DSLR optical viewfinder. Bifocal or varifocal (progressive) glasses are, for most people with age-related presbyopia, the solution. The only potential problem with EVFs is if you wear polarising sunglasses. Using the EVF (and the rear screen) at an angle can cause a darkening of the display.

Q&A compiled by Ian Burley

Guide number help

Q I have a basic understanding of a flashgun's guide number (GN), but I am less certain of the relationship between guide numbers and the light output by flashes of different power. Let us assume that there are two flashguns, A and B, with a GN of 36 and 40 respectively when all other settings (ISO, lens focal length, aperture) are the same. Am I right in thinking that under those settings flash A will be effective up to 36 metres and flash B to 40 metres? If this is the case, then flash B can reach 4 metres further than flash A under the same settings. However, since light obeys the inverse square law flash B will have to be significantly more powerful than flash A and not just about 10% more as suggested by the ratio of their guide numbers. Is that right? If so, is there a formula by which one can compare the raw powers of flashguns with different guide numbers?

Loup Garou

A Yes, you are correct, the inverse square law basically states that if you increase the distance of your subject you need to double the brightness or 'power'. But guide numbers are really about distances and lens apertures as well as illumination brightness. Guide numbers are a product of the distance at which a flash unit will correctly illuminate a subject, according to a given film or sensor sensitivity, and lens aperture setting (f-number). The formula is basically $GN = \text{distance} \times f\text{-number}$. We tend to use ISO 100 and distances in metres. Flash units are rated for power using guide numbers, but let's say your unit is rated to a GN of 40 in its product specifications. For a subject 40 metres from the flash in total darkness the lens aperture would need to be an unrealistic f/1.0 (or $40m \times f/1$). If your lens is set 2 stops lower at f/2, you will need a flash with a GN of $40m \times f/2 = 80$. Alternatively, you can move your GN40 flash closer, from 40 to 20 metres, from the subject ($20m \times f/2 = 40$). Comparing GNs of 36 and 40, if your GN 40 flash illuminates correctly at 5 metres, the aperture (at ISO 100) would be $40/5m = f/8$. At GN 36 the calculation would be $36/5m = f/7.2$, so only roughly 1/3 stop difference. For determining distance, use GN divided by f-number. To complicate matters, many flash units concentrate light through 'zooming'. The rated GN of a flash is often measured with the flash unit zoomed to a narrow field of illumination, which is why focal lengths are sometimes quoted in product specifications. Zoom the flash out for a wider field of illumination and the GN falls dramatically.



Flash units are rated using GN

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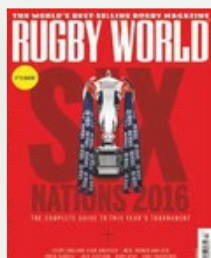
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My life in cameras

Wildlife photographer David Tipling discusses the cameras that have shaped his career to date

David Tipling



David is an award-winning wildlife photographer who has published many books on the subject. He has appeared on television several times, including shows such as the BBC's *Springwatch* and *The One Show*. David is also a regular judge for a number of photography competitions, notably British Bird Photographer of the Year. To see more of his images, visit www.davidthipling.com.



An albatross pair in South Georgia, photographed with David's Nikon D810

1978 Zenit EM

The Zenit was built like a tank and for many of my generation it was our first SLR, being the most affordable body you could buy at the time. Mine came from the proceeds of a Saturday job that took me door-to-door selling eggs. I used this camera initially with a 35mm lens. It was hopeless for birds, but with help from my parents I was soon able to add a Vivitar 400mm telephoto lens.



1987 Nikon FE2

Switching to Nikon was a major milestone, instigated by my purchase of a Nikon 600mm f/5.6 IF-ED lens, which was much sought after by wildlife photographers in the 1980s. The FE2, with its chunky motordrive and tough build, was a workhorse that I used latterly as a second body for more than a decade. I loved the body's grip and feel when attached to my long telephoto lens, and it was well balanced when fixed to a tripod.



1997 Nikon F5

The hotly anticipated F5 was sleek, and felt better in the hand with a long telephoto lens than the F4, which I had owned previously. It introduced push-button LCD menu options, but the downside was the F5's weight. When mounted on a 500mm lens, it made the whole rig a heavy beast. Yet the offering of 8fps made it an irresistible purchase.



2010 Nikon D3s

With the introduction of the Nikon D3, we were suddenly able to shoot at ISOs that would previously have been considered crazily high. However, I held off, then bought the D3s. This opened a whole new spectrum of opportunities, and now I had a tool I could use to capture images of birds in low light at dusk.



2015 Nikon D810

One drawback for wildlife photographers using Nikon bodies has always been the loud shutters – to the point that very sensitive subjects turn tail and run when you fire off a burst. So the Nikon D810's gentle-sounding shutter has made this my go-to camera for creatures that react to shutter noise. I love the dynamic range and colours the files from this camera produce, too.





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BLAST FROM THE PAST

Voigtlander Prominent

John Wade looks at a camera that was launched just before the rise of the 35mm SLR

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To focus, turn a knob on the top-plate while watching a coincident-image rangefinder in the viewfinder. This moves the shutter and lens backwards and forwards to attain correct focus with standard lenses. The other lenses remain static during focusing



The Prominent and its macro stand

as the moving shutter presses on a collar inside the mount to alter positions of elements and attain focus. With X and M synchronisation and a leaf shutter, flash can be used at any speed.

The Prominent was launched just before the fast-growing popularity of 35mm single lens reflexes. But, unlike most of its contemporaries, it anticipated the future by introducing a mirror box

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Turn a knob on the top-plate to focus

and lens that converted the camera for reflex viewing.

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LEICA C LUX 2 COMPLETE ALSO LEATHER CASE.....	MINT BOXED £299.00
LEICA MINILUX TRAVEL KIT WITH 8x20 BINOS TITANIUM.....	MINT-BOXED £595.00
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LEICA 28mm f2.8 ELMARIT ASPHERIC 6 BIT ("UNUSED") MINT BOXED £1,095.00	
LEICA 35mm F2 SUMMICRON ASPH BLACK 6 BIT LATEST MINT BOXED £1,495.00	
LEICA 35mm F2 SUMMICRON.....	MINT BOXED £1,095.00
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LEICA 35mm f2.5 SUMMARIT M 6 BIT WITH HOOD.....	MINT £750.00
LEICA 50mm f2.8 SUMMICRON CHROME 11816.....	MINT BOXED AS NEW £1,195.00
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LEICA 5cm f3.5 ELMAR RED SCALE.....	MINT- £345.00
LEICA 35mm f2.8 SUMMICRON APO 6 BIT LATEST.....	MINT BOXED £1,400.00
LEICA 90mm f2 SUMMICRON BLACK 11136.....	MINT BOXED AS NEW £895.00
LEICA 90mm f2.8 ELMARIT M 11807.....	MINT BOXED AS NEW £799.00
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD.....	MINT CASED £799.00
LEICA 9cm, f4 ELMAR COLL FOR M.....	MINT- £175.00
LEICA 135mm f4.5 HEKTOR.....	EXC+ £75.00
VOIGTLANDER 35mm f1.2 NOKTON + HOOD M ASPHERIC.....	MINT- £595.00
VOIGTLANDER 75mm f2.5 COLOR HELIAR ASP L39 BLK.....	MINT BOXED £279.00
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LEICA SF20 FLASH FOR M6 etc.....	MINT BOXED £89.00
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BRONICA 65mm F4 ZENZANON PS FOR SQ.....	MINT-CASED £145.00
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Claim up to **£170 cashback** on selected Nikon lenses! See in store or online for details.

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Sony RX100 V

20.1 MEGA PIXELS 2.9x

NEW!

Coming soon...
£999.00

Expected November 2016.
Pre-order to receive one of the first!

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24.2 MEGA PIXELS 4K

Body only + 16-50mm
£999.00 **£1,199.00**

Add a Sony NP-FW50 spare battery for £59.00

Sony a6500

24.2 MEGA PIXELS 4K

NEW!

Body only + 16-70mm
£1,499.00 **£2,499.00**

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Sony a7 II

24.3 MEGA PIXELS

Body only + VG-C2EM grip for £289
£1,349.00

Add a Sigma mount converter MC-11 (Sony E → Canon EF) for only **£189**

Sony a7S II

12.2 MEGA PIXELS

Body only + Sony F43M flash for £260
£2,899.00

Extra 12 months warranty for FREE with the a7S II. Ends 31.12.16

Sony a99 II

42.2 MEGA PIXELS 12 FPS

NEW!

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£2,999.00

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24mm f/1.8 ZA Carl Zeiss	£889.00	35mm f/1.8 DT	£149.00
24mm f/2.0 Carl Zeiss T*	£999.00	50mm f/1.4 Carl Zeiss	£699.97*
50mm f/1.8 OSS	£259.00	11-18mm f4.5-5.6 DT	£599.00
55mm f/1.8 FE Sonnar T* ZA	£749.00	16-35mm f/2.8 Carl Zeiss T*	£2,200.00
90mm f/2.8 Macro G FE OSS	£949.00	24-70mm f/2.8 II Carl Zeiss T*	£2,000.00
10-18mm f/4 OSS	£699.00	55-200mm f4.0-5.6 SAM DT	£246.00
16-50mm f/3.5-5.6 OSS	£279.00	70-200mm f/2.8 G SSM II	£2,799.00
16-70mm f/4G ZA OSS	£799.00		
18-200mm f/3.5-6.3 P. Zoom	£949.00		
24-70mm f/4 FE Vario-Tessar T*	£899.00		
24-240mm f/3.5-6.3 FE OSS	£849.00		
28-70mm f/3.5-5.6 FE OSS	£449.00		
28-135mm f/4 G FE PZ OSS	£2,099.00		
55-210mm f/4.5-6.3 OSS	£269.00		
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Wherever your adventure takes you, the G80 packs state-of-the-art 4K Photo capabilities and the latest Dual Image Stabilisation technology into a weather sealed body for maximum flexibility.

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+ 12-60mm **£799.00**

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Add a Fujifilm Premium Leather case for only £49.99.

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*Prices include £100 cashback from Panasonic UK. Ends 09.01.2017

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*Prices include £100 cashback from Panasonic UK. Ends 09.01.2017

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Leica SOFORT

Coming soon... **£230.00**

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Tamron SP 85mm f/1.8 Di VC USD

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*Price includes £50 cashback from Tamron UK. Ends 15.11.2016

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Canon fit now in stock! **£1,350.00**

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Lens supplied with MC-11 FE mount adapter to fit to your Sony body

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24mm f/1.4 DG HSM £599.00	17-50mm f/2.8 DC OS HSM £279.00	120-300mm f/2.8 DG OS HSM £2,499.00
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150mm f/2.8 OS Macro £649.00	24-70mm f/2.8 IF EX DG £549.00	2.0x Teleconverter APO EX DG £199.00
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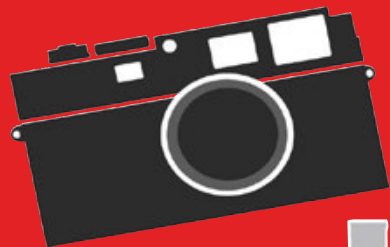
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ETRS Body Only.....	Exc £59	
40mm F4 E.....	As Seen £79	
45-90mm F4-5.6 PE.....	E++ £399	
50mm F2.8 PE.....	Exc / E++ £59 - £149	
70-140mm F4.5 PE.....	E++ £599	
100mm F4 E Macro.....	E+ £149	
105mm F3.5 E.....	E+ £79	
150mm F5.6 E.....	As Seen / E+ £29 - £109	
180mm F4.5 PE.....	E+ £159	
200mm F4.5 E.....	E+ / E++ £69 - £129	
200mm F5.6 E.....	E++ £79	
250mm F5.6 E.....	E+ / E++ £79 - £99	
2x Converter PE.....	E++ £59	
120 E Mag.....	E+ £39	
120 Ei Mag.....	E+ / E++ £39 - £49	
Polaroid Mag E.....	E+ / E++ £20 - £25	
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AEIII Meter Prism.....	E++ £129	
Bracket M.....	E++ £35	
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Extension Tube E28.....	E++ £39	
Extension Tube E42.....	E++ £39	
Pro Shade E.....	E+ £25	
Prism Finder E.....	As Seen £20	
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SQB Complete + Grip.....	E+ £299	
50mm F3.5 PS.....	E++ £179	
80mm F2.8 S.....	E+ £99	
135mm F4 PS.....	E++ £229	
150mm F4 PS.....	E++ £179	
200mm F4.5 S.....	E++ £129	
500mm F8 S.....	E+ £249	
SQ 120 Back.....	E+ £35	
SQA 220J Mag.....	E+ £75	
SQAi 220 Mag.....	As Seen £15	
AE Prism Finder S.....	E+ £79	
Polaroid Mag S.....	E++ £25	
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EOS 1V Body Only.....	E+ £329	
EOS 1N + BP-E1 Grip.....	E+ £149	
EOS 1N + E1 Booster.....	E+ £129	
EOS 1N Body Only.....	E+ £79	
EOS 1 + E1 Booster.....	As Seen £79	
EOS 1 Body Only.....	E+ £79	
EOS 30 Body Only.....	E++ £119	
EOS 30E Body Only.....	As Seen £39	
EOS 5 Body Only.....	E+ £59	
10-22mm F3.5-4.5 EFS.....	E+ / E++ £249	
14mm F2.8 L USM.....	Exc £449	
14mm F2.8 L USM II.....	E+ / E++ £949 - £1,049	
15mm F2.8 EF Fisheye.....	E++ £449	
15-85mm F3.5-5.6 IS USM.....	E++ £379	
17-40mm F4 L USM.....	E++ £339 - £379	
17-85mm F4-5.6 IS USM.....	E+ £139	
18-55mm F3.5-5.6 EFS.....	E+ / E++ £39 - £49	
18-55mm F3.5-5.6 EFS II.....	E+ £39	
18-55mm F3.5-5.6 EFS IS II.....	As Seen / E+ £29 - £59	
18-55mm F3.5-5.6 IS STM.....	E++ £79	
20-35mm F3.5-4.5 USM.....	E++ £149	
24mm F1.4 L USM.....	E++ £749	
24mm F2.8 EF.....	E++ £179	
24mm F3.5 L TSE.....	E+ / Mint £699 - £749	
24mm F3.5 L TSE MkII.....	Mint- £1,149	
24-70mm F2.8 L USM.....	E++ £649	
24-70mm f4 L IS USM.....	Mint- £579	
24-105mm F4 L IS USM.....	Exc / E++ £329 - £429	
28mm F1.8 USM.....	E++ £279	
28-80mm F2.8-4 L USM.....	Exc £279	
28-135mm F3.5-5.6 IS USM.....	E++ £139	
28-200mm F3.5-5.6 USM.....	As Seen £79	
28-300mm f3.5-5.6 L IS USM.....	E++ £1,299	
35-350mm F3.5-5.6 L USM.....	Exc £499	
40mm F2.8 STM.....	E++ £99	
50mm F1.2 L USM.....	Mint- £799	
50mm F1.4 USM.....	Exc / E++ £159 - £179	
50mm F1.8 EF II.....	E++ / Mint- £59	
50mm F1.8 EF Mk1.....	E+ / E++ £79 - £99	
55-250mm F4-5.6 EFS IS II.....	E++ £99 - £109	
60mm F2.8 EFS Macro.....	E++ / Mint- £239 - £249	
70-200mm f4 L USM.....	E+ £289	
70-300mm F4.5-5.6 DO IS USM ..	E+ / Mint- £299 - £399	
75-300mm F4-5.6 EF III.....	Exc £39	
75-300mm F4-5.6 IS USM.....	E++ £199	
85mm F1.2 L USM MkII.....	Mint- £1,149	
85mm F1.8 USM.....	E++ £199	
100mm F2.8 USM Macro.....	E+ / E++ £239 - £279	
135mm F2 L USM.....	E++ / Mint- £549 - £619	
300mm F2.8 L IS USM.....	Exc / E++ £1,789 - £2,589	
300mm F4 L USM.....	Exc / E+ £389	
400mm F2.8 L IS USM.....	E+ £3,689	
400mm f4 DO IS USM.....	E++ £2,899	
500mm F4 L IS USM.....	E+ / E++ £3,749 - £3,849	
500mm F4.5 L USM.....	E+ £2,189	
600mm F4 FD (EOS Mounted).....	E+ £749	
600mm F4 L IS USM.....	E++ £4,689 - £5,199	
600mm F4 L USM.....	Exc / E+ £2,185 - £2,889	
Contax 35-70mm F3.4 MM.....	E++ £279	
Contax 35-135mm F3.3-4.5 MM.....	E++ £399	
Sigma 10-20mm F4-5.6 DC HSM E+ / Mint-	£179 - £219	
Sigma 12-24mm F4.5-5.6 EX DG HSM.....	E++ £289	
Sigma 12-24mm F4.5-5.6 EX DG HSM MkII.....	E++ £449	
Sigma 35mm F1.4 DG HSM A.....	Mint- £469	
Sigma 50-500mm F4-6.3 Apo DG HSM.....	E++ £399	
Sigma 70mm F2.8 EX DG Macro.....	E++ £169 - £179	
Sigma 135-400mm F4.5-5.6 Apo DG.....	E+ £179	
Sigma 150mm F2.8 EX DG Macro HSM.....	E++ £299	
Sigma 150-500mm F5-6.3 APO DG OS HSM.....	Exc £349	
Sigma 170-500mm F5-6.3 Apo.....	E+ £149	
Sigma 180mm F3.5 EX Macro APO.....	E++ £349	
Sigma 300mm F2.8 Apo.....	Unused £299	
Sigma 300mm F2.8 Apo DG HSM ..	E++ £1,289 - £1,499	
Sigma 300mm F4 Apo.....	E+ / E++ £149 - £159	
Sigma 400mm F5.6 AF.....	E+ £79	
Sigma 400mm F5.6 Apo.....	E+ £125	
Sigma 500mm F4.5 Apo EX HSM.....	E+ £1,739	
Tamron 10-24mm F3.5-4.5 Di II LD Asph.....	Mint- £259	
Tamron 28-300mm F3.5-6.3 LD Asph.....	E++ £69	
Tamron 70-300mm F4-5.6 Di VC USD.....	Mint- £189	
Tamron 90mm F2.8 SP AF Macro..	E+ / E++ £159 - £219	
Tamron 500mm F8 SP Reflex.....	E++ £99	
Tokina 10-17mm F3.5-4.5 DX Fisheye.....	Ex Demo £469	
Tokina 11-16mm F2.8 DX ATX.....	Mint- £329	
Tokina 12-24mm F4 ATX PRO SD.....	E++ £199	
Tokina 35mm F2.8 Macro DX ATX.....	E++ £199	
Tokina 50-135mm F2.8 DX ATX.....	E++ £299	
Tokina 300mm F2.8 ATX SD.....	E+ £599	
Tamron 70-300mm F4-5.6 Di VC USD.....	Mint- £189	
Tamron 90mm F2.8 SP AF Macro..	E+ / E++ £159 - £219	
Tamron 500mm F8 SP Reflex.....	E++ £99	
Zenit 16mm F2.8 MC.....	E+ £129	
Zeiss 28mm F2 ZE.....	E+ £465	
Sigma 1.4x AF Tele Converter.....	E+ £59	
Sigma 1.4x Apo EX Converter.....	E++ £99	
1.4x EF Extender.....	E+ / E++ £119	
1.4x EF II Extender.....	E+ £159	
2x EF Extender.....	As Seen / E++ £79 - £159	
2x EF II Extender.....	E+ / Mint- £159 - £179	
Metz 15 MS-1 Flash.....	E++ £159 - £179	
Metz 48AF1 Digital.....	As Seen £39	
Metz 50AF1 Digital.....	E++ £79	
Nissin Di622 Speedlite.....	E+ £49	
220EX Speedlite.....	E+ £39	
300EZ Speedlite.....	E+ / E++ £9 - £29	
380EX Speedlite.....	E+ £49	
420EX Speedlite.....	E+ £59	
420EZ Speedlite.....	E+ £25	
430EX II Speedlite.....	E++ £119	
430EX Speedlite.....	E+ / E++ £89 - £99	
430EZ Speedlite.....	E+ / E++ £25 - £29	
540EZ Speedlite.....	E+ / E++ £29 - £39	
550EX Speedlite.....	Exc / E++ £79 - £109	
580EX MkII Speedlite.....	E+ / E++ £169 - £199	
580EX Speedlite.....	E+ £139	
90EX Speedlite.....	E+ £49	
ML3 Macrolite.....	E++ £39	
MR-14EX Macro Ringlite.....	E+ / E++ £169 - £179	
MR40 AFC Macro Flash.....	E++ £19	
ST-E2 Transmitter.....	E+ / Mint- £59 - £69	
ST-E3 RT Transmitter.....	Mint- £199	
Technical Back E with Keyboard.....	Unused £49 - £75	
Tripod Mount Ring A (W).....	Mint- £49	
Tripod Mount Ring All (W).....	E++ £75	
Tripod Mount Ring B (B).....	Mint- £49	
Rode Videomic.....	E++ £69	
Contax G Series		
G2 Millennium Kit.....	E+ / E++ £1,349 - £1,750	
G1 Body only.....	E+ £149 - £155	
21mm F2.8 G + Finder.....	E++ £549	
21mm F2.8 G + Finder - Black.....	E+ £569	
35-70mm F3.5-5.6 G Vario.....	E++ £399	
90mm F2.8 G.....	E++ £189 - £229	
90mm F2.8 G + GG3 Hood.....	E++ £189 - £199	
90mm F2.8 G - Black.....	E++ £279	
16mm Viewfinder.....	Mint- £199	
Billingham Black & Tan holdall.....	E+ £59	
Goldpfeil Leather Holdall.....	Mint- £149	
TLA140 Flash.....	As Seen / Mint- £20 - £49	
Digital Mirrorless		
Fuji X-T1 Body + Vertical Grip.....	E++ £579	
Fuji X-T1 Body Only.....	E++ / Mint- £499	
Fuji X-T10 Body Only.....	Mint- £349	
Fuji X-Pro2 Body Only.....	E++ £1,189	
Fuji X-E2 Chrome Body Only.....	Mint- £329	
Fuji X-E1 Black Body Only.....	E++ £179	
Fuji X-A2 Silver + 16-50mm XC II ..	E++ £259	
Fuji Finepix X100.....	E++ / Mint- £349	
Fuji Finepix X100S.....	Mint- £499	
Fuji Finepix X100T.....	Mint- £699	
Nikon J1 Black + 10-30mm.....	E++ £149	
Olympus E-M5 MkII Body Only - Black.....	E++ £589	
Olympus E-M5 Black Body + RRS Grip.....	E++ £279	
Olympus E-M1 Black Body Only.....	E++ £499	
Olympus E-P2 Black Body Only.....	E+ £79	
Olympus E-P5 Silver Body Only.....	E+ £279	
Olympus E-PL2 Body Only.....	E++ £129	
Olympus E-PM1 Body Only.....	E++ £55	
Panasonic GF-1 Body Only.....	E++ £55 - £59	
Panasonic GF-5 Body Only.....	E++ £79	
Panasonic GH-2 Body Only.....	E++ £179 - £189	
Panasonic GX1 Body Only.....	E++ £89	
Panasonic GX80 Body Only.....	Mint- £399	
Samsung NX10 + 18-55mm.....	E++ £149 - £159	
Sony A5100 Body Only.....	Mint- £279	
Sony A7R II Body Only.....	Mint- £2,389 - £2,699	
Sony NEX3 + 18-55mm.....	E+ £95	
Sony NEX7 + 16-50mm.....	E++ £389	
Fuji X Lenses		
18-55mm F2.8-4 XF.....	E++ £279	
23mm F1.4 XF R.....	Mint- £579 - £589	
27mm F2.8 XF.....	E++ £179	
35mm F2 XF WR - Silver.....	Mint- £289	
50-230mm F4.5-6.7 OIS XC.....	E+ / Mint- £189 - £239	
Samyang 300mm F6.3 Reflex EDE++ / Mint-	£179 - £189	
Zeiss 12mm F2.8 Touit X.....	Mint- £549	
4/3rds Lenses		
Olympus 7-14mm F4 ED Zuiko.....	E++ £579	
Olympus 11-22mm F2.8-3.5 ZuikoE+ / E++	£195 - £229	
Olympus 12-60mm F2.8-4 ED SWDE+ / E++	£249 - £349	
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Olympus 14-54mm F2.8-3.5 ZuikoE+ / E++	£119 - £129	
Samyang 16mm F2.0 ED AS UMC CS.....	Mint- £249	
Olympus 18-180mm F3.5-6.3 Zuiko.....	E++ £199	
Olympus 35mm F3.5 Macro Zuiko.....	E++ £99	
Olympus 40-150mm F3.5-4.5 Zuiko.....	E++ £89	
Olympus 40-150mm F4-5.6 ED Zuiko.....	E++ £49 - £59	
Olympus 50-200mm F2.8-3.5 SWD.....	E++ / Mint- £429	
Olympus 50-200mm F2.8-3.5 Zuiko.....	E++ £295	
Olympus 50mm F2 ED Macro Zuiko.....	E++ £199 - £249	
Olympus 70-300mm F4-5.6 ED Zuiko.....	E++ £219	
Olympus EC14 Tele Converter.....	E++ £199	
Olympus EC20 2x Tele ConverterE++ / Mint-	£199 - £229	
Micro 4/3rds Lenses		
Olympus 7-14mm F2.8 PRO M.Zuiko ED.....	E++ £799	
Panasonic 7-14mm F4 G Vario.....	E++ £549	
Panasonic 12-32mm F3.5-5.6 OIS G.....	Mint- £159	
Olympus 12-40mm F2.8 M.Zuiko.....	E++ £499 - £549	
Olympus 12-50mm F3.5-6.3 M.Zuiko ..	E++ £129 - £139	
Walimex 12mm F2.2 CS NCS.....	Mint- £219	
Panasonic 14-140mm F3.5-5.6 G OIS.....	E++ £239	
Panasonic 14-42mm F3.5-5.6 Asph OIS.....	E++ £69	
Panasonic 14-45mm F3.5-5.6 ASPH G Vario.....	E++ £119 - £129	
Olympus 17mm F2.8 M.Zuiko.....	Mint- £119 - £129	
Voigtlander 25mm F0.95 Nokton.....	E+ £439	
Panasonic 35-100mm F2.8 GX OIS Vario.....	Mint- £649	
Panasonic 35-100mm F4-5.6 OIS Asph G.....	Exc / Mint- £99 - £159	
Olympus 40-150mm F4-5.6 R ED M.Zuiko.....	E+ / Mint- £89 - £119	
Panasonic 45-175mm F4-5.6 Asph Vario PZ.....	E++ £179	
Panasonic 45-200mm F4-5.6 OIS.....	E++ £169	
Olympus 75mm F1.8 ED Black M.Zuiko.....	Mint- £529	
Sony NEX Lenses		
18-55mm F3.5-5.6 OSS.....	Mint- £89	
20mm f2.8 E.....	Mint- £189	
35mm F2.8 FE ZA.....	E+ £349	
70-200mm f4 G OSS FE.....	Mint- £939	
Sigma 30mm F2.8 DN - A.....	Mint- £89	
Sigma 30mm F2.8 EX DN.....	Mint- £89	
Digital SLR Cameras		
Canon EOS 1DX Body Only.....	E+ / E++ £2,649 - £2,749	
Canon EOS 1D MkIV Body Only.....	As Seen / E++ £799 - £1,499	
Canon EOS 1D MkII Body Only .As Seen / E+	£199 - £299	
Canon EOS 6D Body Only.....	E++ £1,049	
Canon EOS 5D MkIII Body Only.....	E+ £1,549	
Canon EOS 5D MkII Body Only.....	E+ £799	
Canon EOS 7D + BG-E7 Grip.....	E+ £469	
Canon EOS 650D Body Only.....	E+ £219	
Canon EOS T3i Body Only (600D).....	Mint- £219	
Canon EOS 300D + BG-E1 Grip.....	As Seen £49	
Canon EOS 300D Body Only.....	As Seen £45 - £49	
Canon EOS M + 18-55mm.....	E++ £149	
Minolta Dynax 7D + VC-7D Grip.....	As Seen £99	
Nikon D3S Body Only.....	As Seen £789	
Nikon D750 Body Only.....	Mint- £1,399	
Nikon D700 Body Only.....	E+ / E++ £499 - £549	
Nikon D610 Body Only.....	E++ £1,079	
Nikon D300 + MB-D10 Grip.....	E++ £299	
Nikon D300 Body Only.....	As Seen £199	
Nikon D5500 Body Only.....	Mint- £439	
Nikon D80 Body Only.....	E++ £89	
Nikon D70 Body Only.....	As Seen / E++ £49 - £89	
Nikon D50 Body Only.....	As Seen £49	
Olympus E3 Body Only.....	E++ £219	
Olympus E30 Body + HLD4 Grip.....	E++ £249	
Olympus E300 + 14-45mm.....	E++ £79	
Olympus E300 Body + HLD3 Grip.....	E++ £79	
Olympus E400 Body Only.....	E++ £59	
Olympus E500 + 14-45mm.....	E++ £99	
Olympus E620 + 14-42mm + 40-150mm.....	E++ £339	
Olympus E620 + 14-42mm + HLD5 Grip.....	E++ £239	
Pentax K3 Body Only + D-BG5 Grip.....	E++ £549	
Pentax K30 Blue Body Only.....	E+ £169	
Samsung NX200 + 20-50mm + Flash.....	E+ £149	
Sony A200 + 18-70mm.....	E+ £99	
Sony A58 + 18-55mm.....	Mint- £279	
Sony A77 II Body Only.....	Mint- £789	





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553ELX Black Body Only	E+	£449
553ELX Chrome Body Only	E+	£349 - £379
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50mm F4 Cfi FLE	E++	£899
50mm F4 Cfi FLE + Hood	E++	£1,199
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110mm F2 FE Planar	E++	£1,449
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M7 0.72x Black Body Body Only	E+ / E++	£1,299 - £1,499
M7 0.72x Black Body Only	E+ / E++	£1,349 - £1,499
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21mm F2.8 Asph M Black	E++ / Mint-	£1,189 - £1,249
21mm F2.8 M Black	Exc / E++	£789 - £1,089
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21mm F2.8 M Black 6bit	E++	£1,099
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50mm F2.8 M Black	Mint-	£599
50mm F2.8 M Chrome	E++	£499
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90mm F2 Apo M Black 6bit	E++	£1,649
90mm F2 M Black	E++	£799 - £949
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90mm F2.8 Chrome	As Seen / E+	£179 - £249
90mm F2.8 M Black	E+ / E++	£699 - £799
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



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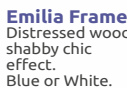
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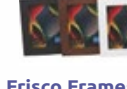
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T0711-T0714 Cheetah Inks Originals: Set of 4 Black 7.4ml Colours 5.5ml each	 £42.99 £10.99 £10.99
Compatibles: Set of 4 Black 7.4ml Colours 5.5ml each	 £14.99 £4.99 £3.99


T0791-T0796 Owl Inks Originals: Set of 6 Colours 11.1ml each	 £88.99 £14.99
Compatibles: Set of 6 Colours 11.1ml each	 £19.99 £3.99

T0801-T0806 Hummingbird Inks Originals: Set of 6 Colours 7.4ml each	 £67.99 £11.49
Compatibles: Set of 6 Colours 7.4ml each	 £19.99 £3.99

T0871-T0879 Flamingo Inks Originals: Set of 8 Colours 11.4ml each	 £76.99 £9.99
Compatibles: Set of 8 Colours 11.4ml each	 £27.99 £3.99

T0961-T0969 Husky Inks Originals: Set of 8 Colours 11.4ml each	 £78.99 £9.99
Compatibles: Set of 8 Colours 11.4ml each	 £27.99 £3.99

T1571-T1579 Turtle Inks Originals: Set of 8 Colours 25.9ml each	 £166.99 £20.99
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T7601-T7609 Killer Whale Originals: Set of 9 Colours 25.9ml each	 £187.99 £20.99
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Originals:	
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No.62XL Colour 11.5ml	£28.99
No.300 Black 4ml	£12.99
No.300 Colour 4ml	£14.99
No.301 Black 3ml	£10.99
No.301 Colour 3ml	£13.49
No.301 Black+Colour 3ml	£19.99
No.301XL Black 8ml	£22.99
No.301XL Colour 6ml	£22.99
No.302XL Black 8ml	£21.99
No.302XL Black 8ml	£21.99
No.350 Black 4.5ml	£14.99
No.351 Colour 3.5ml	£17.99
No.363 SET OF 6	£49.99
No.364 Black 6ml	£8.99
No.364 PB/C/M/Y 3ml each	£7.99
No.364 SET OF 4	£26.99
No.364XL Black 14ml	£15.99
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No.364XL SET OF 4	£59.99
No.920XL SET OF 4	£51.99
No.932XL SET OF 4	£50.99
No.950XL SET OF 4	£79.99

Compatibles:	
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No.21 Black 10ml	£6.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£6.99
No.56 Black 24ml	£6.99
No.57 Colour 24ml	£11.99
No.62XL Black 12ml	£14.99
No.62XL Colour 12ml	£15.99
No.78 Colour 36ml	£8.99
No.110 Colour 12ml	£9.99
No.300XL Black 18ml	£12.99
No.300XL Colour 18ml	£13.99
No.301XL Black 15ml	£12.99
No.301XL Colour 18ml	£13.99
No.337 Black 21ml	£9.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£11.99
No.343 Colour 21ml	£11.99
No.344 Colour 21ml	£12.99
No.350XL Black 30ml	£13.99
No.351XL Colour 20ml	£15.99
No.363 SET OF 6	£19.99
No.364 Black 10ml	£3.79
No.364 Colours 5ml each	£3.29
No.364 SET OF 4	£12.99
No.364XL Black 18ml	£4.99
No.364XL Colours 11ml each	£4.29
No.364XL SET OF 4	£16.99
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Photo Glossy 200gsm:	
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A4 20 sheets	£6.99
Premium Pearl 270gsm:	
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A4 50 sheets	£16.99
Premium Gloss 270gsm:	
6x4 50 sheets	£6.99
A3 25 sheets	£15.99
A3+ 25 sheets	£19.99
Smooth Pearl 310gsm:	
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A4 100 sheets	£47.99
A4 250 sheets	£99.99
A3 25 sheets	£31.99
A3+ 25 sheets	£43.99
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24" Roll 30 metres	£119.99
Smooth Gloss 310gsm:	
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7x5 100 sheets	£21.99
A4 25 sheets	£16.99
A4 100 sheets	£47.99
A3 25 sheets	£31.99
A3+ 25 sheets	£43.99
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A4 50 sheets	£14.99
Heavy Duo Matt 310gsm:	
A4 50 sheets	£18.99
A3 50 sheets	£51.99
Gold Fibre Silk 310gsm:	
A4 50 sheets	£43.99
A3 50 sheets	£109.99
Gold Mono Silk 270gsm:	
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A3 25 sheets	£49.99



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A3+ 25 sheets	£25.99
Panoramic 25 sheets	£26.99
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24" Roll 30 metres	£85.99
PF Lustre 275gsm:	
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7x5 100 sheets	£16.99
A4 50 sheets	£17.99
A3 50 sheets	£35.99
A3+ 25 sheets	£47.99
Panoramic 25 sheets	£26.99
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72mm £9.99
77mm £11.99
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52mm £10.99
55mm £10.99
58mm £11.99
62mm £12.99
67mm £14.99
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82mm £19.99
86mm £22.99

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ND8 Soft Graduated £15.99

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ND8 Hard Graduated £19.99

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Light Tobacco Graduated £17.99

Dark Tobacco Graduated £17.99

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A-Type: 67mm wide filters

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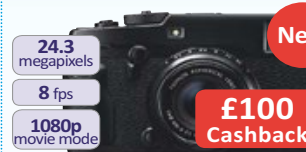
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CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM
★★★★★ 'An excellent step up' Adam – Portsmouth

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20.2 megapixels 10.0 fps 1080p movie mode

7D Mk II Body £1379

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6D Body £1449
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5DS R Body £2899

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1D X Mk II Body £5199

New 1D X Mk II Body £5199

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Canon Cashback* offer ends 17.1.17
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INSPIRED
Travel
Photographer
2016



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We want to see your pictures of people – in the home, on the streets or on your travels.

2 Places

The world is a big place, with its sprawling cities, endless oceans and dark forests, but what are the places that inspire you.

3 Nature and wildlife

For this round we're looking for your images of beautiful landscapes, and the plants and animals that live within them

Closing date 30 November 2016. Full terms and conditions online



Amateur
Photographer



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X-T10

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26TH NOV
10AM - 5PM

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PHOTOGRAPHIC SHOW

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Photographers in Africa

NICK WEBSTER

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with Sony Ambassador

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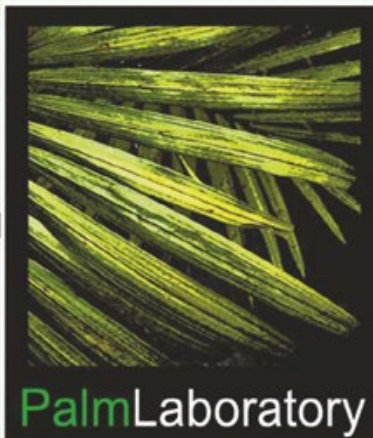
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Final Analysis

Roger Hicks considers...

'Biarritz, La Grande Plage', by Yan



© YAN, BIARRITZ

Who was Yan? I don't know, but he was once well enough known to sign his photographs (bottom right-hand corner), even when they were to be made into postcards by Photo Quinault of Lourdes, France. In this one, the 'Big Beach' is divided in two by a lamp standard. And yet, it still works. The crowded left-hand side, with its beach tents, is as separate from the right-hand side as this picture is from the present.

When did he take this picture? I don't know that, either. From the clothes and the beach tents, and especially the mixture of cloche and broad-brimmed hats, it was probably before the Great War started in 1914. And yet, as far as I can see, the collection was still available in the 1950s. The block of 40 postcards I bought for 50 euro centimes (42p) at a *vide-grenier* [car-boot sale] in September 2016 was

simultaneously on offer on the internet, with a rather badly printed 1950s-style thin paper cover, for €80 (£68). Mine lacks the cover. This raises still more questions.

Historical interest

First, when does a 'classic' picture run out of relevance? Think of where you live now. For a while, a picture is current. Then it becomes outdated. Then it becomes of historical interest. A whole publishing genre is built on nostalgia.

Second, what makes a 'classic' picture? Composition, obviously. After that, for a record shot like this, it's content and detail. And yet, under the magnifying glass, this breaks up: it's almost certainly heliogravure. Perhaps the impression of detail is more important than actual detail.

Third, it shows us the timelessness of black & white. What would actual contact prints (modern or vintage) be worth?

Fourth, how should we exhibit or sell our pictures?

Fifth, how valuable are our signatures? Or initials? Or first or last name only?

Sixth, consider a block of postcards with a cover versus a block without its cover. How much more is it worth? Why?

Seventh, would you dare post antique postcards today? If not, why not?

Eighth, it brings us yet again to the nature of the series. These 40 postcards take the form of a journey from Biarritz to Luchon, no more than halfway along the coast-to-coast motorable road established in 1914. This ties the series together, and argues for an early date.

Ninth, is there a market today for books of postcards? Should an enterprising photo book manufacturer start offering postcard books in the same style? If you are young, perhaps you can lay the foundations of your pension in this way.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Mehdi Nédellec.**



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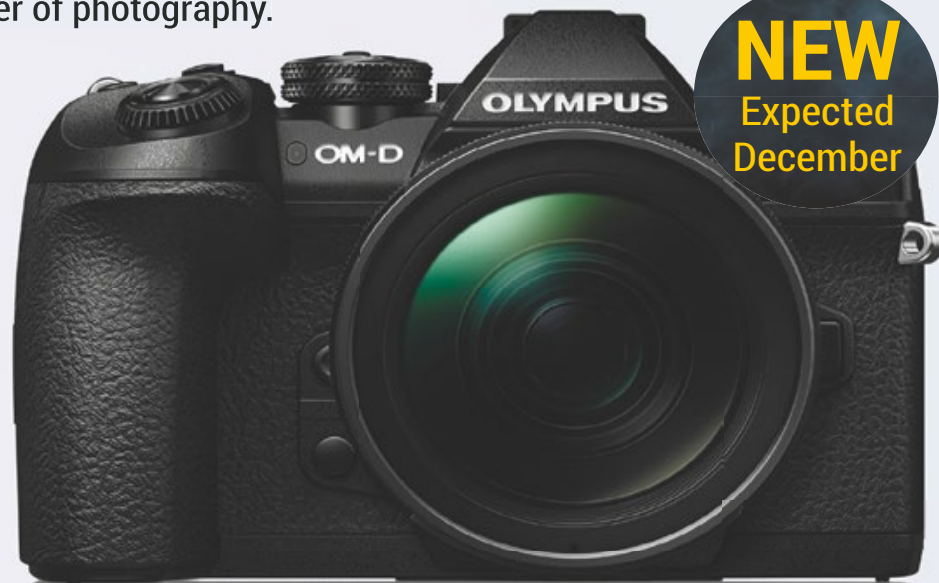
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